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DEMOTTE TO STAY IN BUSINESS HERE

Art Dealer's Son Lucien, Portrait-
ist, Will Henceforth Be Associ-
ated with Him in New York

Before sailing for France on board the *Paris* on April 25, G. J. Demotte, of Demotte, Inc., 8 East 57th St., dealers in art of the Middle Ages, announced that he had renewed his lease of his present New York quarters for a long period. In the Jan. 27 issue of *THE ART NEWS* Mr. Demotte announced that he intended to close his New York galleries to return to France permanently. Since then there has been such a marked increase of business that he was impelled to reconsider his decision. He succeeded in renewing his lease of his present quarters in the new art center of New York.

Mr. Demotte now says that when he returns to New York in October he will be accompanied by his son Lucien, who is to be associated with him in business. Lucien Demotte is a painter, and portraits by him shown in the Spring Salon in Paris attracted much favorable notice.

Mr. Demotte purposes spending the summer traveling in Europe after a brief stay in Paris, and on this tour he is to close arrangements for the purchase of several important objects that he will bring to New York. He also plans to publish before the end of the year a new volume on Goya by Desparmet Fitzgerald, who has spent thirty years in Spain and France studying the work of the Spanish master. Mr. Demotte is also to bring out a book on "The Cathedrals and Their Good Workmen" by M. de Mely, the letterpress of which will treat of the Gothic cathedrals of France from a new angle, as indicated by the title.

Rosenbach Buys 154 Letters by Montcalm and Other Rare MSS.

Dr. A. S. Rosenbach, of the Rosenbach Company, 273 Madison Ave., arrived from England on board the *Olympic* on April 26 and announced that he had bought books worth \$1,230,000 while in Europe since February. Among his purchases, aside from the famous Roederer library and drawings already described in *THE ART NEWS*, were a collection of 154 letters written by General Montcalm in 1759 telling of the events leading up to the cession of Canada to the British; unpublished letters of Dr. Samuel Johnson; early letters of Keats, Shelley, Thackeray and Dickens; a copy of "Hero and Leander" by Marlowe and Chapman, published in 1598; a large collection of early English poetry, and a copy of one of New York's earliest books, the first laws of New York, printed by William Bradford in 1694.

Dr. Rosenbach also revealed that while crossing to Europe last February he purchased by radio from James W. Ellsworth, of this city, the Ellsworth copy of the paper Gutenberg Bible. He believes this was the first instance of such an important purchase being made by wireless. He did not make known the price he paid for the book but said that Mr. Ellsworth had paid \$14,800 for it several years ago.

Howard Young Galleries Move

The Howard Young Galleries are moving today to their new quarters at 634 Fifth Ave., opposite St. Patrick's Cathedral where they will have more than double the gallery space of their former establishment. Owing to reconstruction work no more regular exhibitions will be held this season. It is planned to open the new galleries formally in the fall.

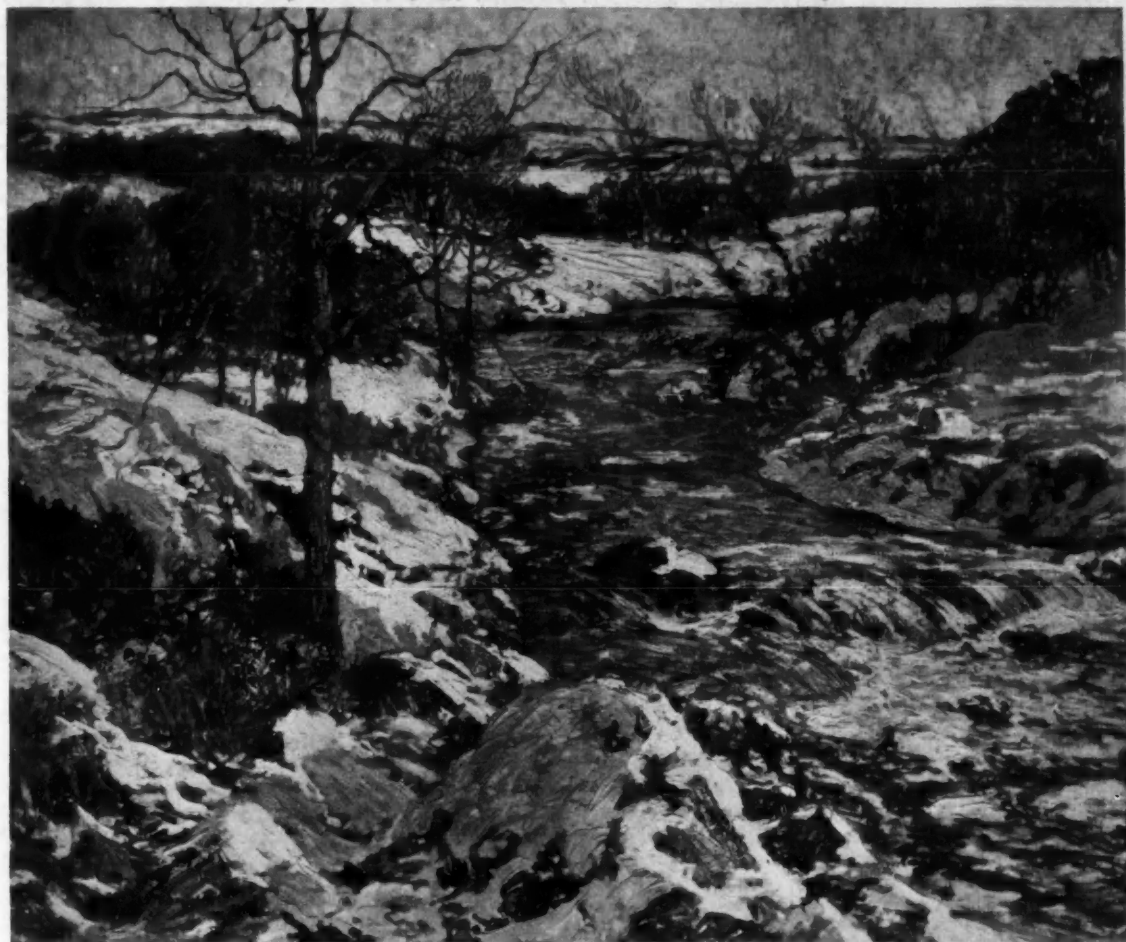
Eddy Paints Charleston Views

Henry S. Eddy has returned from Charleston, S. C., where he attended the convention of the American Museum Association, to which he was elected to membership. After the convention he spent several days painting Charleston scenes. The Carolina Art Association requested that these pictures be left on view in the Gibbs Art Gallery.

Corcoran Gets Sargent's "Nolan"

BOSTON—John S. Sargent's portrait of the late Daniel Nolan, Boston artist, has been acquired by the Corcoran Gallery of Art in Washington. The picture was painted out of gratitude because Nolan had done a piece of restoration of one of Sargent's earlier works and had refused to take pay for it.

Winter Scene by Schofield Sold to Head of Art Museum



"RAPIDS IN WINTER"

By W. ELMER SCHOFIELD

Reproduced by courtesy of the Grand Central Art Galleries, New York.

One of the important sales made recently by the Grand Central Galleries is that of W. Elmer Schofield's large canvas, "Rapids in Winter." The purchaser is the president of an art museum and the price of the painting was \$3,500.

The picture, which is 40 by 50 inches, was in the opening show at the Grand Central Galleries and attracted much attention by its handsome composition and its brilliant, cold atmosphere. The effect of the swiftly moving water in the

stream, resisting the frost by its forceful motion, is a compelling note in the painting, and the varying tonalities of the snow-covered banks of the stream and the low hills beyond are noted with Mr. Schofield's familiar charm.

A. B. Davies and Eugene Speicher Win First Two Prizes at Carnegie International; Third Place Goes to Frenchman

PITTSBURGH—The opening of the twenty-second International exhibition of paintings was the event of Founder's day at the Carnegie Institute. The first prize, a gold medal and \$1,500, was awarded to Arthur B. Davies, of New York, for his "Afterthoughts of Earth," and for the thirteenth time in the history of the "Pittsburgh Salon" the highest honor went to an American.

The second prize, a silver medal and \$1,000, was also awarded to an American, Eugene Speicher, of New York, for "The Hunter."

Pierre Bonnard, a Frenchman, carried off the third prize, a bronze medal and \$500, with his "Woman with Cat."

Eight honorable mentions were awarded. Three of these were given to Frenchmen: Pierre Laprade, of Paris; Maurice Denis, of St. Germain-en-Laye, and Pierre Laurens, of Paris; two to English-

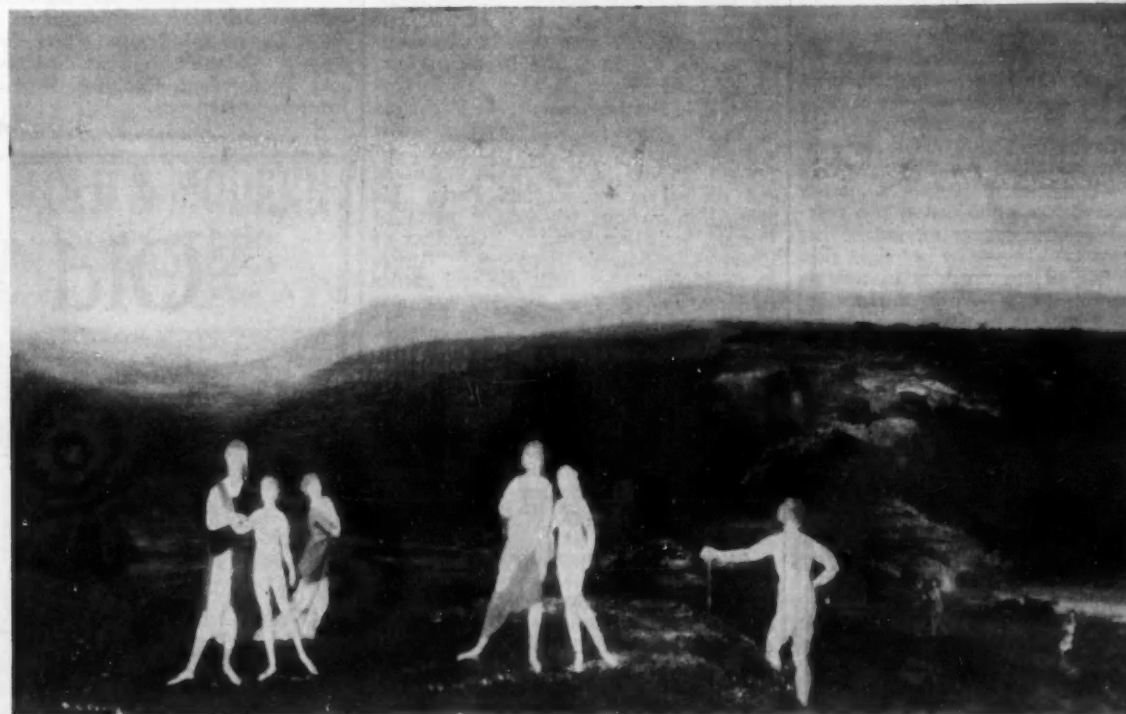
men: Leon Underwood and Henry Lamb, both of London; two to Americans: Henry Lee McFee, of Woodstock, N. Y., and C. Foster Bailey, who resides temporarily in Paris, and one to a Belgian, Anto Carte, of Brussels. Mr. Laprade's painting is "Notre Dame, Paris"; Mr. Laurens', "The Widow"; Mr. Denis', "Motherhood"; Mr. Underwood's, "Mother and Babe"; Mr. Lamb's, "George Kennedy and Family"; Mr. McFee's, "Portrait of Aileen Cramer"; Mr. Bailey's, a still life; Mr. Carte's, "Descent from the Cross."

Mr. Davies is considered by many to be the most important figure in American art today, particularly as a symbolist and painter of ideas. He paints the unusual and remote and employs at times striking methods. He was born in Utica, N. Y., in 1862. When he was seven years old his drawings attracted the attention

of Dwight Williams, who gave him his first lessons in art, but it was when he was a civil engineer on a new railway in Mexico that he saw for the first time the works of some of the old masters. This experience changed his thoughts and life, and in 1886 he went to New York, where he made illustrations for magazines, chiefly for *St. Nicholas* and *The Century*. Two of his paintings appeared in the first International at the Carnegie Institute in 1896, an exceptional honor for a then young and comparatively unknown artist. He exhibited in several other Internationals, and in 1913, at the seventeenth, he won an honorable mention.

Mr. Speicher's art, while disclosing the influence of Cézanne, is robust and decidedly American. He was born in Buffalo in 1883, studied in the Albright Art

[Continued on page 7]



"AFTERTHOUGHTS OF EARTH"

By ARTHUR B. DAVIES

Winner of the first prize at the twenty-second "International" at Carnegie Institute.

FEW MAJOR WORKS BY ALLIED ARTISTS

This Year's Exhibition Is Largely
Made Up of Sketches—De
Haven Is Given Place of Honor

Whether the pull of the recent National Academy show or that of the Grand Central Galleries or the overabundance of smaller exhibitions is responsible, there is no denying the fact that this year's show of the Allied Artists of America in the Fine Arts Building does not look as if the members had taken as keen an interest in it as in previous years.

Although the number of exhibits recorded in the catalogue is 347, including eighteen sculptures, half the total number of paintings are small sketches hung in the Center Gallery. Of the more important works so comparatively few have been sent that in the Vanderbilt Gallery there are only seventy-one, or enough to make practically a single line around the walls. And in addition to this many of the pictures here have already been seen in New York at other shows.

The place of honor in the Vanderbilt Gallery is given to Franklin De Haven's "Distant Storm," an upright canvas with two towering clouds seen across a wide expanse of meadowland. This picture is flanked by Edmund Greacen's familiar "The Print" and Carl J. Nordell's figure and still life, "The Connoisseur."

The four corners are filled with Orlando Rouland's figure subject, "Springtime"; Ernest L. Ipsen's vivid portrait of "Otis Skinner as Mr. Antonio," Alexander Grinager's portrait of a young woman in green, and Christina Morton's girl and dog called "The Gathering Storm." Here also are E. K. K. Wetherill's "Sunshine Hill," which lives up to its title; Charles Reiffel's "Arcady," Wayman Adams' portrait of the artist George R. Boynton, and Gladys Wiles' charming "Leghorn Hat," the most ingratiating figure subject in the show.

Ernest Albert's "The White Mantle" is one of his most felicitous snow pictures; the "Autumn Moonrise" of Cullen Yates is notable in its effect of shimmering water; and Frederick J. Mulhaupt has a picturesque "Gloucester Harbor—Morning" that stands out for its solidity of form and technique.

The Center Gallery is hung with groups of small studies with a few larger canvases that would have been more happily placed elsewhere. Painters showing groups of works are Eliot Clark, Edward H. Potthast, Henry S. Eddy, John E. Costigan, Andrew T. Schwartz, William Starkweather, Robert H. Nisbet, Bertha M. Peyton, Hobart Nichols, G. Glenn Newell, H. A. Vincent, George M. Brustle and Sigurd Skou. Artists showing single or no more than two pictures are A. L. Groll—notably his "Rockaway Beach"; George Elmer Browne, E. Maxwell Albert, Anna Fisher, Alexander Bower, and Wayman Adams, who is represented by his "Chinese Baby."

In the South Gallery are Hobart Nichols' "Snowbound," Alson Clark's "The Cove (La Jolla)"; Louis F. Berner's half-length nude, "Blue and Gold"; Sigurd Skou's figure and still life, "Amber and Jade," and George Laurence Nelson's charming triptych called "Helen's Garden," the figure being an intimate portrait of the painter's wife. Bernhard Gutmann's "Union Square" is decidedly windy and wet, H. L. Hildebrandt's "The Gypsy" stands out by its brilliant color scheme, Wayman Adams has a romantic portrait of Glenn Cooper Henshaw, and Ernest D. Roth a charmingly simple view of "The White House," not the one inhabited by the President.

The eighteen sculptures represent only five sculptors. The most distinguished work is the small marble "Girl with Fan" by Emil Fuchs. The other sculptors exhibiting are Lindsay Morris Sterling, Ulric H. Ellerhausen, Julio Kilenyi and Georg Lober. The show which is free to the public continues until May 12.

Blenner's Flower Paintings

Carle J. Blenner's annual flower show at the John Levy Galleries combines the aristocratic spirit of such pampered blooms as Ophelia and Killarney roses and the homely familiar appearances of geraniums, dahlias, lilacs and apple blossoms.

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BROOKLYN ARTISTS BEST IN LANDSCAPE

Seventh Annual Exhibit Rich in
Autumn Coloring and Has a
Wide Range of Outdoor Scenes

The Brooklyn Society of Artists is holding its seventh annual exhibition at Pratt Institute until May 2. Among the sixty-two pictures shown are a number of fine autumn landscapes. George A. Traver's picture is especially appealing with its high-keyed color interspersed with pale grays.

Franklin De Haven's "New England Village" is rich in warm golds. Benjamin Eggleston excels in enveloping his pictures with atmosphere and his "Autumn Woods" is no exception. George Pearse Ennis sends "Old French Row," which is full of the life of an old fishing village where distant sails form an inseparable part of the environment. Ernest D. Roth's "Creek in Winter," with its blue water and red barns, is delightful in color.

Among the figure paintings is W. E. Spader's "Studio Study," with golden browns predominating, and Oscar Fehrer's "Interesting Story," a woman reading, a study in rose and pewter gray.

Charles Vezin has an exceptionally fine picture of the bridges over East River on a misty day and Nicholas Macsoud contributes a pleasing picture in his "Bermuda Rocks." Clara Fairfield Perry's "Nocturne" is a mountain landscape in somber blues, and Frances Keffer's "Zinnias" is charming in arrangement.

Other outstanding pictures are Howard Notman's "Rain," depicting gray rocks under a windy sky, and Gustave Cimiotti's "Summer Foliage Festoons," with green trees and blue sky. It has much decorative merit. "The Flume, Ogunquit," by Will J. Quinlan, "Tulip Trees in Autumn," by Sarah Hess, William A. Patty's "A Gray Day in Autumn," Frederick J. Boston's "In the Fields" and J. Willett's "A Misty Moonlight" are among other noteworthy paintings.

Scenes of Venice by Masters

An exhibition of unique interest at Knoedler brings together pictures of Venice by artists of many countries and different ages. It is a long way from the painstaking detail and the clear, hard atmosphere of Canaletto and Bellotto to the rosy mists of Monet, seen in his two very beautiful paintings of sunny walls, one of them being of the Doge's Palace. These two hang on either side of a night scene by Whistler, and at the other end of the room are twelve of the latter's etchings. There is an interior of a palace by Sargent who, with Ziem, completes the group of modern masters, while among the older painters are Guardi and Longhi.

Portraits by Miss Thompson

Two portraits by Juliet Thompson are on view at Knoedler's until May 5. Both are of women and both make the interior setting in which the subjects are shown play a pleasing part in the general color scheme. That of Mrs. Charles G. Ayers presents a dignified white haired lady in a creamy lace gown with a green cloak. She stands at the end of a long room with a mirror on the wall back of her, and at one side a doorway permits a view of the stairs. All this detail is carried out lightly and with not too much insistence. The portrait of Miss Kathleen Crawford is fine in color, with the red scarf and green beads striking a definite note, while the interior setting gives the portrait an air of intimacy.

Paintings by Abel Edelman

Paintings by the late Abel Edelman are shown at the Central Jewish Institute, 125 East 85th St., until May 8. His pictures have not been seen in this country before, except at the Brooklyn Jewish Center a few weeks ago. He is represented in the Luxembourg in Paris and in the museums of Petrograd, Moscow and Copenhagen.

Edelman was born in Ruksti, Russia, and studied in Odessa and Paris. He painted in various picturesque parts of Europe, including Venice. "The City of Chartres," "Bois de Boulogne," "Bridge on the Seine," some still life and garden subjects, and a few portraits are also shown.

A Fine "American Show"

An exhibition of American paintings has been arranged at the Milch Galleries which is a reminder of the fact that such a show, composed of the choice examples of many of our best painters, can hardly be duplicated in interest by any "one man show," be the artist ever so fine.

At the end of the gallery Henry Golden Dearth's "Imperial Dragon" catches the eye with its rich, lustrous yellow. One of the finest pictures that Abbott Thayer ever painted, "St. Ives, Cornwall," a picture in which the pigment is brushed in with the smoothness of a Chinese painting, dominates one wall. The passages of blue over the water, from a pale greenish shade to ultramarine, is moving in its beauty. On the other side of the room there is a striking picture by Childs

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Hassam, "On the Road to the Grand Prix," his Salon picture of 1888, a picture which, in addition to its artistry, puts us in his debt for preserving a day that is gone, when victorias and coaches made a gay parade past the Arc de Triomphe.

A self-portrait of unique interest is that of George Fuller at the age of twenty-eight, a painting which in its power matches the later examples of portraiture now in the Fuller Centennial exhibition at the Metropolitan Museum. Murphy, Twachtman, Weir, Inness and La Farge are each represented by excellent examples and there are autumn subjects by Metcalf, Crane and Garber. An unusual twilight scene with bare trees against the sky is by Charles H. Davis, and Robert Spencer throws a veil of enchantment over "A River Town."

Portraits by Alfred Hoën

Alfred Hoën is showing sixteen of his portraits in pastel and oil in the John Levy Galleries until May 5, his subjects being women and men of social prominence in New York. Mr. Hoën works in pastel with more ease than in oils, his color in the first-named medium being decidedly fine and his drawing faultless.

Among his pastel portraits are those of Miss Harriet Pratt, Miss Katherine Tod, Miss Catherine Appleton, Mrs. Ernest Flagg, Mrs. Frederick Cammann, the Misses Leta and Betty Gouverneur Morris and Lewis B. Gawtry. This last portrait shows that he can portray masculine strength and vigor as well as feminine charm. His oil portraits include Mrs. E. O. Rea, Mrs. William W. Hopkin, Mrs. Robert E. Tod and Mr. Tod, who is in naval uniform with his service ribbons on his coat.

Egyptian Art and Implements

At Kipps, Ltd., 671 Lexington Ave., there is on exhibition a collection of Egyptian works of art, flint implements and Assyrian tablets. There are necklaces, pendants, figurines and scarabs from Upper Egypt and blue glazed faience fragments of the Naos shrine from Tel-El-Amarna, dating from 4,000 to 50 B. C. A set of cylindrical seals, stamps, scarabs and rings shows the evolution of the perfect signet ring in Egypt, beginning with 5,000 B. C. and ending about 1,500. Flint implements are represented by a complete collection beginning with the Palaeolithic hand stones used in self defense by man when he first entered the Nile valley 100,000 years ago. There are also examples of the first pottery made by these people about 50,000 years ago.

Sale to Close Estate

As part of the operation of closing the estate of Ellen Minturn Post, furniture and furnishings of high artistic quality which have been in storage thirty years will be sold by the Plaza Art and Auction Galleries, 5 East 59th St., on next Wednesday, Thursday, Friday and Saturday afternoons.

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PARIS SETS HOPE ON UNITED SALONS

Both Artists and Dealers are Held
to Have Been Injured by the
Reckless Method of Exhibiting

PARIS—"Artists are giving up taking part in exhibitions," I heard said recently. The promiscuous company in which they are expected to figure, the cheapening of exhibitions, are the causes responsible for this. Have I not, time and again, hinted in these columns that both artists and dealers were injuring their own interests by their recklessness?

The situation is so desperate that, as a last resort, everybody is staking his last glimmer of faith on the 1924 "United Salons." Whether this will better things remains to be seen, and it is doubtful if the principle at present advocated be carried through. According to this, the greater part of the exhibitors would be invited. In addition, a few artists would obtain admission by submitting their work before a jury.

Now, the mistake of these tactics, so obviously encouraging to the coterie system, which has been so harmful to young French art these last years (though perhaps very profitable to those artists favored by the coterie), consists in this: however conscientious and eclectic a committee may be, certain omissions cannot be avoided.

These omissions will certainly affect some artists of talent. These artists will be offended. They will not condescend to submit their work to a jury in order to obtain a back-door entrance. Consequently, a salon conducted on the invitation principle, which gives artists latitude to send inferior work, with a jury for outsiders, will not be, cannot be satisfactory. Consequently it will once more provoke rival groups and the promised hoped-for unity will in a moment break into the usual feud.

The jury system, with distinctly specified privileges applying to distinctly specified cases, is not perfect, but there is no better. It is just, within its limitations. The new, apparently broader, system is less just.

In a matter such as this the only point which should be considered is how best to make the best salon. And this can only be effectuated, not by a selection of artists, but by a selection of WORKS.

—Muriel Ciolkowska.

XVth Century Frescoes Found

GENEVA—Beautiful fifteenth century frescoes, showing the Virgin Mary with the eleven disciples by the sepulchre, have been brought to light in the former Church of Our Lady at Bellinzona in the Canton of Ticino, Italian Switzerland.

Modern American Portraiture at Its Best



"PORTRAIT OF LORD DUNSANY"

By ORLANDO ROULAND

Reproduced by courtesy of the Ehrich Galleries, New York.

UNIVERSITIES WANT MASCOTS IN BRONZE

For Brown, Eli Harvey Models an
Eight-foot Brown Bear—Yale
Seeks a Bulldog for Its Campus

Eli Harvey is modeling Ivan, the brown bear of the New York Zoological park, the figure to be cast in bronze for Brown University. With the slogan, "Put a patch of hair on the bear," the alumni have raised half of the \$10,000 required for the erection on the campus in Providence, R. I., of an eight-foot statue of Ivan. The life-size replica will be unveiled during the commencement exercises in June as a gift from the alumni and undergraduates. Herbert B. Keen is chairman of the committee in charge. And now Yale alumni are planning a bronze bulldog for the campus.

NEW JURY SYSTEM FOR CHICAGO SHOWS

Art Institute Will Hereafter Name
Jurors for Exhibitions Held by
Artists of Chicago and Vicinity

CHICAGO—At the initial banquet of the painters and sculptors of Chicago, of which Lorado Taft is president, about eighty members and invited guests were present. The banquet was held in the club room of the Art Institute. John F. Stacey was toastmaster.

Vice President Frank G. Logan of the Art Institute discussed the last exhibition of the artists of Chicago and vicinity, the domination of which by radical artists had led to the formation of the new organization by seceding members from the Chicago Society of Artists. Mr. Logan said that the Art Institute's galleries were open at such exhibitions to all artists residing within 100 miles.

However, he added, a change had been made in the jury system. The Art Institute would appoint five jurors, two of whom should be from out of town, and this jury would award all prizes and honors in the future. This would prevent a ruling clique from gaining power.

Among those present were Director Robert B. Harshe of the Art Institute and President Elbert G. Drew of the Municipal Art League.

Prominent Artists Aiding an Exhibit for Crippled Children

Mrs. Walter S. Sullivan, chairman of the art gallery for the street fair to be given in Park Avenue May 8, 9, 10 and 11 for the benefit of the Association for the Aid of Crippled Children, has received promises of a large number of paintings, sketches and etchings to be sold at the fair. Among the artists contributing are Bruce Crane, Gardner Symons, Ben Foster, Paul Cornoyer, Carl Rungius and Charles C. Curran. The advisory committee includes Charles C. Curran, Edwin H. Blashfield, Bruce Crane, Daniel Chester French and Louis Tiffany.

ART WORKS SHOWN IN DECORATIVE WAY

Karl Freund Displays Pictures by
Old and Modern Masters in Har-
monious Setting at Anderson's

Karl Freund has arranged a more than usually charming series of interiors on the third floor of the Anderson Galleries in which he has combined antique furniture and paintings by old masters with pictures by modern artists. Four large rooms and three smaller ones, all very richly and completely furnished, give one the impression of having stepped into the home of some connoisseur who has known how to create a harmonious setting out of old art and new.

Over a French marble mantel hangs a portrait of the Marquis d'Acqueville by Aimée Duvivier, flanked very pleasantly with two flower paintings by Nan Watson, the three being blended in the soft light of one of the many ornamental lamps which play an important part in fusing the art of past and present.

A painting of a red-roofed city by Samuel Halpert is seen to excellent advantage through long brocaded hangings which introduce the same pinkish tone employed by Mr. Halpert. On another wall two paintings by Kuniyoshi, olive green and brown in tone, adjoin a portrait by an Italian primitive. On the mantel under the latter stand two of William Zorach's wood carvings, taking their part in a harmonious decorative whole.

Flower subjects by Roger Fry, H. E. Schnakenberg, George Biddle and Max Kuehne lend themselves readily to the decoration of a room, while other artists whose work appears to advantage in this rich setting are Rockwell Kent, William Glackens, Guy Pène du Bois, John Sloan, Stewart Reinhart, Abram Poole, Eugene Speicher, Marguerite Zorach, Robert E. Locher, Gardner Hale, Everett Shinn, Dudjam Penic and Hunt Diederich. The exhibition lasts until May 14.

Clock Made for a Queen Is Sold

BERLIN—The famous carved clock in Goslar, Hanover, which is one of the best known products of German handicraft, a work of the wood sculptor Wecken, was sold for 12,000,000 marks to a foreign collector, the town being unable to raise funds for its maintenance. The clock was made for Queen Mary of Hanover, but the war of 1866 prevented the delivery.

British Buy Degas' Sculpture

LONDON—The National Art-Collection Fund has purchased two of the bronze statuettes by Degas, exhibited at the Leicester Galleries, one being the "Danseuse mettant son bas" and the other "Grande Arabesque troisième temps." The cast in bronze of "Etude de nu pour la danseuse habillée" has been bought by the National Gallery of Scotland.

Studies Lighting of Galleries

LONDON—The photometry department of the National Physical Laboratory, to determine the best method of lighting the National Gallery, has prosecuted its researches in a skeleton building in which it could control the admittance of light perfectly. It is expected to abolish reflection.

RARE MASTERS

Exceptional Examples



School of Bruges,
"St. Andrew."

MAX ROTHSCHILD

The Sackville Gallery
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PICTURES by OLD MASTERS



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TOTAL OF \$89,975 FOR 154 PAINTINGS

Dery Collection Dispersed With
Pictures from Jules Porges Gal-
lery—Lone Rembrandt is Passed

Paintings by Daubigny, Cuyp, Dupré, Rubens, Murillo and other old masters were in an assemblage that was dispersed at the American Art Galleries for a total of \$89,975 on April 19 and 20. Rembrandt's "The Good Samaritan" was in the catalogue, No. 151, but was passed. The first 145 numbers were the property of D. G. Dery, of Catasqua, Pa.; eight were from the Jules Porges collection in Paris and the last two were from the estate of the late E. M. Lowy. The items bringing \$100 or more were:

- 2—Landscape with herder and cattle, (9x15 1/2), Fr. Voltz; Schultheis Company, \$190
- 3—"A Jolly Confab," (8 1/4 x 10 1/4), N. Grutznier; Arlington Galleries, \$90
- 4—"Sleeping Cavalier," (8 1/2 x 5), Meissonier; H. C. Freeman, \$110
- 5—"A Corner of Venice," (9x16), M. Rico; Kraushaar Galleries, \$360
- 6—"A Cavalier," (18x9), Vibert; Leo Kaufman, \$130
- 7—"The Oratorical Cardinal," (18x10), Vibert; E. J. Huber, \$240
- 10—"A Hard Tug," (6 1/2 x 12), Schreyer; Walter Drew, \$475
- 11—"Venice," (10 1/4 x 15 1/4), Ziem; E. J. Huber, \$525
- 12—"Ideal head," (11x8), Henner; E. B. Spriggs, \$350
- 13—"Girl Reading," (12 1/2 x 10), Meyer von Bremen; E. B. Spriggs, \$350
- 14—"The Poppies," (14 1/2 x 10 1/2), Ludwig Knaus; Schultheis Company, \$325
- 16—"Andromeda Chained to the Rock," (14x8), Henner; E. B. Spriggs, \$425
- 17—"Landscape with buildings," (14x10 1/4), Cazin; Arlington Galleries, \$325
- 18—"Artillery moving to action," (13 1/2 x 10 1/2), A. de Neuville; Donald McKibbin, \$325
- 19—"Earnest conversation in Algeria," (14x10 1/4), A. Pasini; Joseph Gerli, \$375
- 20—"The Hour of Rest," (14 1/2 x 11 1/2), Meyer von Bremen; E. B. Spriggs, \$325
- 21—"Landscape with cattle," (15 1/2 x 22), Em. van Marcke; Donald McKibbin, \$425
- 22—"Landscape with figure," (10 1/2 x 13 1/4), Corot; T. Wertmeyer, \$425
- 24—"Young Girl Eating an Apple," (22x18 1/4), Millet; Dr. Walter Timme, \$525
- 25—"Landscape with figures," (12 1/2 x 23 1/2), Daubigny; M. B. Metcalf, Jr., \$425
- 26—"Landscape with cattle," (7x9), Dupré; E. J. Huber, \$250
- 27—"Landscape," (18x20), Charles Linford; M. B. Metcalf, Jr., \$375
- 28—"Leda and the Swan," (15x18), Hans Makart; K. Rhoades, \$120
- 29—"Sunset," (12x16), Bruce Crane; M. B. Metcalf, Jr., \$275
- 30—"Hailing the Ferry," (22x18), Ridgway Knight; E. H. Block, \$700
- 31—"Portrait of a young woman," (22 1/2 x 17 1/2), Thomas Sully; F. K. Richards, \$110
- 32—"Portrait of the artist's daughter Rosalie," (17x14), Thomas Sully; A. L. Lowenstein, \$155
- 33—"Wood interior," (12 1/2 x 15), Wyant; A. C. Best, \$675
- 34—"Preparing for the Bath," (16 1/2 x 10 1/4), C. J. Chaplin; E. B. Spriggs, \$300
- 35—"The Love Letter," (17 1/2 x 11 1/2), Franz von Defregger; Schultheis Company, \$340
- 36—"A Pleased Cavalier," (15 1/4 x 12 1/2), F. Roybet; Donald McKibbin, \$320
- 37—"Shepherd and Flock in Snow Storm," (15 1/4 x 19 1/4), A. F. A. Schenck; W. H. McGinn, \$260
- 40—"In the Wood," (18x22), Bela von Spányi; E. H. Block, \$280
- 41—"Spring in Alcázar," (16 1/2 x 22), E. S. Perrier; W. Ogden, \$300
- 42—"Girl Waiting for Boatman," (18x21 1/4), Aimé Perret; R. P. Ross, \$250
- 43—"Russian street scene at night," (26x19), Alf. Wierusz-Kowalski; Mr. Bernet, agent, \$420
- 44—"Cattle at Pasture," (18x25), J. H. L. de Haas; E. B. Spriggs, \$250
- 45—"Mounted soldier," (21 1/4 x 16), Jean Berne-Bellecour; E. H. Block, \$310
- 46—"The Flower Girl," (21 1/2 x 15), Meyer von Bremen; William Bianchi, \$375
- 47—"Girl's head," (20x16 1/2), G. C. von Max; Louis Ralston & Son, \$110
- 48—"Blind Man's Buff," (22x18), Meyer von Bremen; B. Voss, \$450
- 49—"The Aged Knaus and Her Pet Bird," (22 1/4 x 18 1/4), L. Knaus; William Bianchi, \$425
- 50—"Portrait of a Young Woman in a Character Part," (24x19 1/2), Benjamin Constant; H. L. Williams, \$130
- 51—"Commander Directing a Cavalry Charge," (24x20), Detaille; E. B. Spriggs, \$350
- 52—"Cavalier Drinking," (25 1/2 x 18), Jose Domingo; Richard Day, \$220
- 53—"Cottages on bank of mill stream," (26x32), F. Thaulow; Leo Kaufman, \$1,700
- 54—"Old man seated at table," (23x19), L. Knaus; William Bianchi, \$400
- 55—"Repose," (25x20), Leo Lerch; Dr. E. Cadgene, \$210
- 56—"Spanish street scene," (20x24), Jules Worms; E. B. Spriggs, \$350
- 57—"La Tricoteuse," (28 1/2 x 23 1/4), Aimé Perret; A. L. Lowenstein, \$240
- 58—"Algerian dancer," (32x23 1/2), A. G. H. Regnault; Donald McKibbin, \$550
- 59—"Landscape," (24x39 1/2), Harpignies; Leo Kaufman, \$475
- 60—"Knitting at the Beach," (24 1/2 x 35 1/4), D. A. C. Artz; W. F. Schlemmer, \$400
- 61—"Ideal head of a girl," (28x22), P. A. Cot; J. Schwarcz, \$170
- 62—"Sitting for Her Portrait," (32x22), F. H. Kaemmerer; Donald McKibbin, \$340
- 63—"Empress Eugénie," (32x26), French school; Leo Elwyn, \$120
- 64—"Madonna and Child," (34 1/2 x 22), E. U. B. Piglin; Richard Day, \$220
- 65—"Monks making wine," (21 1/4 x 34 1/4), Edward Grutznier; Dr. E. Cadgene, \$1,000
- 66—"On the River," (21 1/2 x 32), D. A. C. Artz; Hosmer Alan, \$150
- 67—"The Mother and Her Child," (36 1/2 x 31 1/2), Israels; Joseph Gerli, \$950
- 68—"Prince Bismarck," (37 1/2 x 34 1/4), F. von Lenbach; Louis Ralston & Son, \$2,600
- 69—"The Diligent Station," (33 1/2 x 51), B. L. M. Vautier; Schultheis Company, \$600
- 70—"The First Born," (42 1/2 x 58 1/2), M. Munkacsy; Schultheis Company, \$2,100
- 71—"The Little Potter," (49 1/2 x 34), Bouguereau; E. B. Spriggs, \$1,550
- 72—"Song of the Shell," (51x33 1/4), Bouguereau; Mr. Bernet, agent, \$1,550
- 73—"The Harvester," (68x34 1/4), Jules Breton; E. E. Rigan, \$475
- 74—"Alsatian Wedding," (35x53), B. L. M. Vautier; Schultheis Company, \$725
- 75—"Othello and Desdemona," (34 1/2 x 51 1/4), Benjamin Constant; Mr. Bernet, agent, \$325
- 78—"The Argument," (11x9), attributed to van Ostade; E. H. Block, \$10
- 79—"Virgin and Child," (26x30), Bartolomeo Caporali; A. L. Lowenstein, \$375

- 80—"Ecce Homo," (14x10 1/2), Dürer; W. W. Seaman, agent, \$110
- 81—"Saying Grace," (16 1/2 x 15 1/4), attributed to Greuzer; E. H. Block, \$330
- 82—"Sleeping Nymphs Surprised by Satyr," (17 1/4 x 14), school of Boucher; Otto Bernet, agent, \$210
- 83—"Madonna and Child surrounded by flowers," (16 1/2 x 12 1/2), Rubens and Jan (Velvet) Brueghel; P. J. Knobloch, \$400
- 84—"Holy Family," (22x28), after Rubens; A. E. Braun, \$110
- 85—"Madonna and Child," (29x22 1/2), Alonzo Cano; O. B. Cintas, \$190
- 86—"Madonna and Child," (39 1/2 x 13 1/2), Jan van Scorel; M. J. Rouly, \$400
- 87—"Holy Family," (26x22), Albertinelli; Emanuel Gerli, \$1,900
- 88—"Madonna and Child," (20 1/2 x 20), Master of the Death of the Virgin; S. W. Ehrich, \$700
- 89—"Virgin and Child," (over all 22 1/2 x 18), Gothic wall panel, XVth century; Emanuel Gerli, \$225
- 90—"Madonna and Child," (23x18), Zibini; K. Rhoades, \$250
- 91—"The Christ, Virgin and St. John," (31x24), Vasari; Dr. Alexander Kahanowicz, \$320
- 92—"Madonna and Child," (31x16), Italian school; W. W. Seaman, agent, \$110
- 93—"Madonna and Child and St. John," (35x27), del Sarto; Mrs. Powell, \$400
- 94—"Madonna, Child and St. John," (30x29), Correggio; F. Boucher, \$450
- 95—"Portrait of a lady," (29x23), attributed to Rigaud; Otto Bernet, agent, \$150
- 96—"Mlle. de Sery," (28x24), school of Fraçois de Troy; Mr. Newall, \$170
- 98—"Lady Hamilton," (26 1/2 x 20), attributed to Romney; E. B. Spriggs, \$550
- 99—"Mlle. Helvetius, Comtesse de Mun," (25x20 1/4), F. H. Drouais; Otto Bernet, agent, \$1,125
- 100—"Portrait of a young lady," (15x12), early German school; M. J. Rouly, \$160
- 101—"The Bathers," (11x13 1/2), Angelica Kauffman; W. W. Seaman, agent, \$300
- 102—"Portrait of a man," (20x14 1/2), school of Rembrandt; H. Lockhart, Jr., \$400
- 103—"Meditation," (36x28), attributed to Romney; W. W. Seaman, agent, \$220
- 104—"Portrait of a lady," (33 1/2 x 27), after Hoppner; Mrs. Charles Webb, \$210
- 105—"The Hon. Mrs. Damer," (31x25), Francis Cotes; C. W. Kraushaar, \$300
- 106—"Mlle. de la Salle," (31x25), French school; M. W. Liedholm, \$160
- 107—"La Marquise de Liancourt," (32x26), French school; Arlington Galleries, \$160
- 108—"Hans Imhoff," (21x16), school of Dürer; P. J. Knobloch, \$170
- 109—"Portrait of a man," (30x25), Raeburn; H. Lockhart, Jr., \$100
- 110—"Marquise de Poyanne," (31 1/4 x 25 1/4), attributed to F. H. Drouais; A. E. Braun, \$500
- 111—"La Marquise de Baglion," (31x24 1/2), attributed to Antoine Vestier; James B. Wilbur, \$500
- 112—"Mlle. de Noailles," (31x25), H. H. Rigaud; W. W. Seaman, agent, \$175
- 113—"Mme. de Montargis," (33x26), French school; A. E. Braun, \$180
- 114—"Mlle. de Clermont," (31x25), French school; Mr. Newall, \$180
- 115—"Mme. de Boicourt," (32x26), French school; Mr. Newall, \$183
- 116—"Portrait of a noble lady," (32x25 1/2), French school; A. Johnston, \$260
- 117—"Queen Marie Leszcynska," (32 1/4 x 25 1/2), Vanloo; George Mercer, \$700
- 118—"Portrait of a lady," (38x28 1/2), J. B. Santerre; A. L. Lowenstein, \$500
- 119—"Madonna, Child and St. John," (30x36), Italian school; J. B. Wilbur, \$650
- 120—"Virgin and Child with Saints," (30x38), Italian school; J. B. Wilbur, \$650
- 121—"La Marquise d'Imfort," (39x32), French school; Mrs. Charles Webb, \$375
- 122—"Lady playing a musical instrument," (38 1/2 x 30 1/2), Louis Toqué; Kleinberger Galleries, \$425
- 123—"Portrait of a young lady," (39x28 1/2), Van der Velst; J. B. Wilbur, \$4,600
- 124—"Mlle. Fougy," (39x31 1/2), attributed to Antoine Vestier; Arlington Galleries, \$490
- 125—"Mme. de Crozat," (39 1/2 x 32), French school; A. Olivetti, \$275
- 126—"Mme. Chateaufort," (39 1/2 x 32), attributed to R. L. Tournier; J. B. Wilbur, \$260
- 127—"La Duchesse de Chantres," (44x33 1/2), French school; A. Olivetti, \$425
- 128—"Maria Copley," (38 1/2 x 31 1/4), Copley; E. H. Block, \$850
- 129—"Portrait of a lady," (40x34 1/4), early English; O. B. Cintas, \$550
- 130—"Landscape and figures," (40x50), attributed to J. M. W. Turner; H. C. Freeman, \$375
- 131—"Portrait of a cavalier," (48x37 1/2), Nicholas Maes; Otto Bernet, agent, \$4,200
- 132—"Empress Maria Theresa," (41x29), Tischbein; Philip J. Knobloch, \$200
- 133—"Catherine de Soudeille," (49x35), Jean Raoux; A. L. Lowenstein, \$500
- 134—"La Comtesse de Beaufort," (41x32), attributed to Vanloo; Mrs. Charles Webb, \$350
- 135—"La Marquise de Deux-Breze," (51x40), French school; W. W. Seaman, agent, \$275
- 136—"Portrait d'un Seigneur de Ripperda," (45 1/4 x 33), Frans Pourbus the Younger; J. B. Wilbur, \$1,750
- 137—"Aysa van Laut," (45 1/2 x 33), Frans Pourbus the Younger; J. B. Wilbur, \$1,750
- 138—"Queen Caroline Marie of Naples," (68x45), French school; Mr. Newall, \$275
- 139—"Portrait of a gentleman," (46x38), Van der Helst; J. B. Wilbur, \$2,000
- 140—"Spanish Princess," (51x39), A. S. Coello; George Mercer, \$500
- 141—"Mme. Recamier," (52x40), Francois Gerard; A. E. Braun, \$350
- 142—"Mme. Elisabeth, sister of Louis XVI," (52x40), J. L. David; T. Wertmeyer, \$350
- 143—"La Vierge au Rosaire," (65 1/2 x 45), Murillo; William Towne, \$900
- 144—"Triptych: Virgin and Child, St. Catherine and St. Barbara," (over all 38x43), Master of Frankfurt; Kleinberger Galleries, \$3,300
- 145—"Diogenes looking for an Honest Man," (41 1/2 x 33 1/2), Salvator Rosa; W. W. Seaman, agent, \$200
- 146—"Le Marchand de Volaille," (9 1/2 x 7), Gabriel Metsu; Arnold Seligman Rey & Company, \$650
- 147—"Le Porte-Entendard," (29x23), Teniers the Younger; A. L. Lowenstein, \$625
- 148—"Portrait of a Lady," (29 1/2 x 23 1/2), Jan Verspronck; Arnold Seligman Rey & Company, \$1,000
- 149—"Cavalier dans un Paysage," (35x29), Cuyp; Arnold Seligman Rey & Company, \$1,900
- 150—"Interior with figures," (38 1/2 x 44 1/2), Pieter de Hooghe; Arnold Seligman Rey & Company, \$2,500
- 152—"Portrait of a cardinal," (47 1/2 x 34 1/2), Rubens; J. B. Wilbur, \$2,500
- 153—"Portrait of a lady," (47 1/2 x 36 1/2), Cornelius de Vos; Otto Bernet, agent, \$2,200
- 154—"Hero and Leander," (44x61 1/2), early French school; A. S. Hecht, \$350
- 155—"Perseus and Andromeda," (44x61 1/2), early French school; A. S. Hecht, \$350

Mrs. Malcom Exhibits in Paris

Thalia W. Malcom, who is known to New York art lovers through the gallery which she maintained at 114 East 66th Street for several seasons, is residing in Paris. One of Mrs. Malcom's paintings appears in the spring Salon.

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BOOKS AND PRINTS IN \$147,183 SALE

"The Cries of London" at \$9,900
Leads in Price at a Sale Held
for a "Philadelphia Collector"

Books, autograph manuscripts, prints, water colors and drawings to the number of 1,008 and announced only as "acquired by or for a noted Philadelphia collector" were sold for a total of \$147,183 at four sessions at the American Art Galleries on April 16, 17 and 18. Several of the lots brought large figures, the leader being a complete set of colored prints of Wheatley's "The Cries of London" which was taken by E. B. Spriggs for \$9,900. Dr. Joseph Martini paid \$7,500 for "Royal Houses of France," five volumes containing 250 drawings in pen-and-ink and water colors of the palaces and gardens of the kings of France. James F. Drake gave \$7,900 for a full set of colored engravings of Hamilton's "The Months."

The principal items with the names of the buyers and the prices paid were:

- 234—"An Historical Account of the Battle of Waterloo," William Mudford, first edition, with water colors by James Rouse and original drawings by George Cruikshank, London, 1816; J. W. Adams, \$2,000
- 296—"Dancing and Music in Caricature," 178 colored prints and watercolors by Wright, Bunbury, the three Cruikshanks, Rowlandson, &c., 1790-1830; Gabriel Wells, \$790
- 299—"New Song Tune," &c., autograph manuscript of humorous poem by Charles Dickens, signed also by his wife and others; Ida Folsom, \$775
- 302—"The Posthumous Papers of the Pickwick Club," Charles Dickens, first edition, original 20 in parts, London, 1836-7; H. W. Mark, \$4,600
- 308—"Seventeen autograph letters from Charles Dickens to Clarkson Stanfield, with portraits of Dickens and other prints, 1844-67; Gabriel Wells, \$600
- 332—"Twenty-one unpublished drawings of characters in the works of Charles Dickens, done by Hablot Knight Browne, with autograph letter of latter; Gabriel Wells, \$575
- 389—"Pindarus," Henry Stephens, second edition, copy bound for Queen Elizabeth, Paris, 1566; J. F. Drake, \$500
- 391—"Fashion in Caricature," about 450 colored prints from drawings by Hogarth, Rowlandson, Cruikshank, Bunbury, Crowquill, &c., 3 vols., 1745-1845; G. A. Crowley, \$1,600
- 414—"Caprichos," Goya, eighty etched plates including drawing of self portrait, original issue, Madrid, 1799; Julius Chenin, \$1,150
- 416—"Kate Greenaway, Almanacs, 1883-95, presentation copies to Mary Anderson, 13 vols., London, 1883-95; W. M. Hill, \$1,125
- 426—"Griener Club's bronze medallion portrait of Ralph Waldo Emerson, New York, 1882; E. R. Gee, \$575
- 429—"Translations of Stephanus Niger, dedicated to and bound for Jean Grolier, 1521; George Grassberger, \$725
- 432—"The Months," engravings in color by Bartolozzi, W. N. Gardiner and D. Gardner after paintings by William Hamilton, first state impressions, London, 1788-93; J. F. Drake, \$7,900
- 439—"Men Who March Away," Thomas Hardy, autograph manuscript, 1914; J. F. Drake, \$500
- 446—"Fanshawe," Nathaniel Hawthorne, first edition, Boston, 1828; J. F. Drake, \$650
- 463—"Hesperides," Robert Herrick, first issue of first edition, London, 1648; Gabriel Wells, \$1,075
- 500—"Echoes," Rudyard and Beatrice Kipling, first edition, Lahore, 1884; T. J. Gannon, \$950
- 501—"Schoolboy Lyrics," Rudyard Kipling, first edition of author's first book, Lahore, 1881; T. J. Gannon, \$1,150
- 532—"Tales from Shakespeare," Charles and Mary Lamb, 2 vols., first editions, London, 1807; Brick Row Book Shop, \$500

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HARTFORD ACADEMY HAS STRONG EXHIBIT

Many Artists Contribute and the Landscapes Are Especially Good—First Prize to Sotter

HARTFORD—The Connecticut Academy of Fine Arts' thirteenth annual exhibition in the Wadsworth Atheneum comprises 148 works by contemporary American artists, portrait, figure, landscape, marine and still-life. Artists of many states are represented, including a number from Colorado, Illinois, Kansas and far-away California. The collection is a very good one and there are many works excellent in all the qualities that go to make up a fine work of art. Nevertheless, the present exhibit does not come up to last year's annual.

George W. Sotter's "Carver's Mills, Moonlight," which received the Charles Noel Flagg prize, is surely one of the best paintings in the exhibit. Moonlight painting is very difficult, and Sotter "got away with it" wonderfully well. James Goodwin McManus' portrait of Thomas Snell Weaver, winner of the Dunham prize, is a splendid piece of character painting and is admired by all visitors. Ivan Summers is delightful in his "Winter Mantle." Herman Sodersten thrills with his "Happy Days." William Meyerowitz shows a cleverly painted portrait, "My Sister," and Theresa F. Bernstein one of her characteristic studies, "The Concert."

Albertus E. Jones is represented by a very good "Self-Portrait," worthy the honorable mention it received. The same artist shows a beautiful tonal canvas, "Autumn," well drawn and rich in color. Frederick J. Waugh's contribution is a marine, "Land, Sea and Sky," a splendid composition, but in its colors rather disappointing. Carl Ringius exhibits "The Chapel, East Gloucester," and "Morning," a crisp winter scene in Bushnell Park with the massive pile of the Capitol seen against an opalescent early morning sky, with the dark water of the rushing river in the foreground. Joseph H. Greenwood's "A Winter Stream" is one of the notable winter scenes. "Enigma," by Eben F. Comins, is an exceptionally well executed full-length painting.

"Toward Evening" by Maurice Braun interprets the charm of a Connecticut hillside, while "The Dream Tower of Nikko, Japan," by Susette L. Keast is filled with mystical Oriental beauty, and "Brook in Winter" by Alta West Salisbury has the dreamy, soothing charm of a colorful, quiet winter afternoon. John Westerberg's "October" is both subtle and vivid in tone. George H. Leonard's "Near the Locke, Moret," Nunzio Vayana's "On the Grand Canal, Venice," Sigurd Skou's "Concarneau Harbor," Charles Warren Eaton's "Blue and Silver, Lake Como," Joseph Birren's "The Land of Priscilla and John" and "Winter by the Sea" by Harry Leith-Ross will give some idea of the range as well as quality of the landscapes shown.

Among other outstanding works in a display that is well worth the attention of art lovers are the following: "Elmore," Carl J. Nordell; "Summer Morning," Harriet R. Lumis; "Summer Afternoon," Daniel F. Wentworth; "The Blizzard," Morris Hall Hancock; "Winter by the Sea," Harry Leith-Ross; "Mt. Killington," Karl Larsson; "The Chinese Vase," Carle J. Blenner; "Old Whaling Wharf, New Bedford," Paullette Van Roekens; "Harvest Time," J. Eliot Enneking; "Sunset on the Hillside," Henrik Hillborn; two marines by Mary Butler; "A Lady," Norma Wright Sloper; "Flowers" by Frances Hudson Storrs, and pictures by Cornelia C. Vetter, Catharine S. Williams, Mabel B. English, George M. Brustle, Mary Nicholena MacCord, Clara M. Norton, Margaretta Cooper, V. Helen Anderson, Gertrude Nason, Grace Evans, Cora S. Brooks, Hugh Breckenridge, Susan Ricker Knox and Sherman Potts.

In sculpture, Peter Johnson is represented by a well-modeled "Shouldering the Burden," and Karl F. Skoog by two good bronzes.

Mr. French Achieves Masterpiece of Beauty



"THAT THE SONS OF GOD SAW THE DAUGHTERS OF MEN THAT THEY WERE FAIR"—GENESIS VI-2. By DANIEL CHESTER FRENCH

Reproduced by courtesy of the Knoedler Galleries, New York.

CHILDHOOD AND AGE WIN HONORS IN ART

American Girl of Fifteen Exhibits at Paris Salon and Widow of Seventy-one at Royal Academy

Cable despatches this week from Paris and London reported unusual successes for both youth and age in two famous art exhibitions. In Paris, Marsue Burrows, an American girl fifteen years old, had two miniatures accepted for the Spring Salon, thereby winning the distinction of being the youngest exhibitor ever admitted there. In London, Mrs. S. A. Barnett, seventy-one years old, submitted to the Royal Academy the first picture that she ever painted in oils and it was accepted.

Little Miss Burrows is a daughter of Mr. and Mrs. Frank G. L. W. Burrows, of New York, and with her mother is in Paris where she went primarily to study dancing. In March, 1922, she began to study painting at Julian's Academy, and it was her instructor there who induced her to submit her miniatures, one of which is a portrait of her mother, and the other, of an aged peasant woman.

Mrs. Barnett is the widow of Canon Barnett of Toynbee Hall Settlement and a social worker. She has sketched in water colors, but she never had painted in oils until a few weeks ago when she took a few lessons and decided to work up sketches that she had made on a trip to Madeira.

AMERICAN GIRLS BAR NEGRESS IN FRANCE

Southern Art Students Cause American Committee of the Fontainebleau School to Act

Because of the objection of Southern students to associating with a negress, Augusta Savage, of 228 West 138th St., New York, who is studying sculpture at Cooper Institute, has been refused permission to attend the Fontainebleau School of Fine Arts in France by a committee of American painters, sculptors and architects.

Alfred W. Martin, of 995 Madison Ave., a leader in the Ethical Culture Society, has appealed on behalf of the girl to the American committee which passes on applications for admission to the school. Mr. Martin asserted that if he failed with the Americans he would take the case directly to the Fontainebleau School, which is located in the famous palace of that name.

Augusta Savage was turned down at first because of a technicality in making her application. Later, Mr. Martin said, Ernest Peixotto, who had charge of the girl's application as a member of the committee, admitted that refusal was due to the fact that a number of Southern girls intended sailing on the same ship she had chosen, to begin art studies at the same academy. Besides Mr. Peixotto, the committee includes Whitney Warren, chairman; Edwin H. Blashfield, president of the National Academy; Thomas Hastings, James Gamble Rogers, Hermon A. MacNeil and J. Monroe Hewlett.

The Fontainebleau School is under the patronage of the French government. There has been a music school for Americans at Fontainebleau for two years, but the school of fine arts will open this year for the first time, the course being from June 25 to Sept. 25. One hundred American students are to be admitted each year. Because of low costs made possible by the government, the entire expense of the trip and a summer at the school is \$500.

Clara Tice Aids Cripples

Clara Tice is giving a set of designs to the "Society Circus and Midway" for the crippled at the Riding and Driving Club and Prospect Park Plaza, Brooklyn, May 3, 4 and 5. Miss Tice has executed fifteen designs for the arch and entrance to the "Street of Luxor" which are most effective, colorful, and careful adaptations of Egyptian motifs.

49 PRINTS SOLD BY BROOKLYN SOCIETY

First Week of International Exhibition Proves Attractive to Buyers—Other Sales at Lectures

During the first week of the Brooklyn Society of Etchers' international exhibition at the Anderson Galleries forty-nine prints were sold, in addition to which a number of duplicate proofs of these were ordered, the amount of the sales being about \$1,000. This was apart from the prints sold at the demonstration lectures by Will Simmons, John Taylor Arms and Frederick Reynolds, more than a dozen proofs pulled at the lectures having been sold each night.

Prints sold from the exhibition included Lehmbruck's "Three Women," W. C. Yeoman's "Down South," Lewis Allen's "The Sundial," Pablo Picasso's "Tête," H. L. Doolittle's "Ventura Mission, Evening," Kleber Hall's "Jerry" and "Crossing the Bridge," J. C. Vondrou's "La Grande Place, Furnes," Luigi Kasimir's "Corvara, Tyrol," Earl Horter's "Naples Quarter," Kent Wetherill's "The Municipal Building," Childe Hassam's "A House on Main Street, Easthampton," J. W. Winkler's "The Large Mission Street Wharf," Lee Sturges' "The Captain's Club, Nantucket," John Marin's "Canal San Pietro, Venice," and E. W. Charlton's "The White Barque."

Among other sales were "The Avenue, Normandy," W. W. Manning; "Pole Hill, Gloucester," Carl J. Nordell; "Las Manolas," J. Zuloaga; "The Jackdaws of Chartres," George Marples; "The Sarah Jane," John Taylor Arms; "Lime House," Clifford Addams; "Rye Port," Sir Frank Short; "A California Vista," H. L. Doolittle; "Old Cedars and Spanish Peaks," G. E. Burr; "Spring Ploughing in Connecticut," Kerr Eby; "A Peasant of St. Germain," A. W. Heintzleman; "The Hanging Jury," Haydon Jones; "Piazza San Pietro, Rome," L. C. Rosenberg; "A Sunny Court," Katherine Merrill; "Segovia, Cathedral and Valley," Ernest D. Roth; "Brother and Sister," Margery Ryerson; "In the Cloister Kitchen," F. Schmutzer; "Notre Dame de Bruges" and "The Swan," J. Paul Verres; "The Church," B. Pankok; "A Street in Malines," J. C. Vondrou; "The Shopkeeper," Charles Huard; "Bolton Castle," Oliver Hall; "Sarah Bernhardt," Mortimer Memphis; "Elvet Bridge, Durham," J. A. Ness; "Notre Dame de Paris," Alfred Palmer; "The Harbourmaster, Limehouse," Mabel C. Robinson; "After School," Eileen Soper; "Newcastle," William Walcott; "A Cottage on the Moselle," Theo. Blum; "Bull Fight," W. Geiger, and "Oxen, the Fallow," Gustavo Rodella.

Paintings by Rockwell Kent

Held up by Customs Officer

Rockwell Kent, who recently returned to New York after a stay of several months at the southernmost end of South America, has found that twenty of his canvases that arrived here from Chili on April 20 on board a steamship from Punta Arenas were sent to the Customs Appraisers' stores for appraisal as "merchandise manufactured in a foreign country" and subject to duty. He argued with the customs officer on the pier that he was an American artist, that all the materials employed in painting the unfinished canvases had been bought by him in New York before he went to South America and that the pictures had been painted on a boat under American registry, but the officer, he said, declared he was acting under a new ruling.

At the Custom House, Henry C. Stuart, special deputy collector, said the case had not come before him yet and that he could not discuss it until it did. He said he knew of no new ruling regarding duty on works of art, and that the trouble may have arisen from an improper entry of the canvases. Mr. Kent said he would fight the case.

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Monday 14th and Tuesday 15th, May, 1923, at 2 p. m.

Auctioneer: M. HENRI BAUDOUIN, 10 rue de la Grange Batelière.
Experts: M. MANNHEIM, 7 rue Saint Georges; M. ANDRÉ PORTIER,
24 rue Chau chat, Paris.

THE ART NEWS

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POSTAL ATAVISM

Mrs. L. B. Preston of Mount Kisco, New York, sends the following letter to THE ART NEWS:

"In reference to the trouble you have been having lately with the mail, I would like to state that I never get my copy of THE ART NEWS before Tuesday morning, and I feel that if it is mailed from New York on Saturday it should be here on Monday at the very latest. I am apt to go to New York on Tuesday and would like to have my copy of THE ART NEWS before that day, so that I can use it in visiting the exhibitions."

Now THE ART NEWS is not mailed on Saturday. It is mailed on Friday afternoon, before six o'clock. It would be delivered to Mrs. Preston, if this country had efficient mail service, on Saturday. Mount Kisco is just at the door of New York city, being less than eighteen miles from the general post office.

Back in the days of stage coaches it took mail matter four days to travel from New York to Boston. In these days of steam and electricity and inefficient postal service it takes mail matter four days to travel from New York to Mount Kisco. In Colonial times, being contiguous to the "Boston Post Road," Mount Kisco was much better served than it is now.

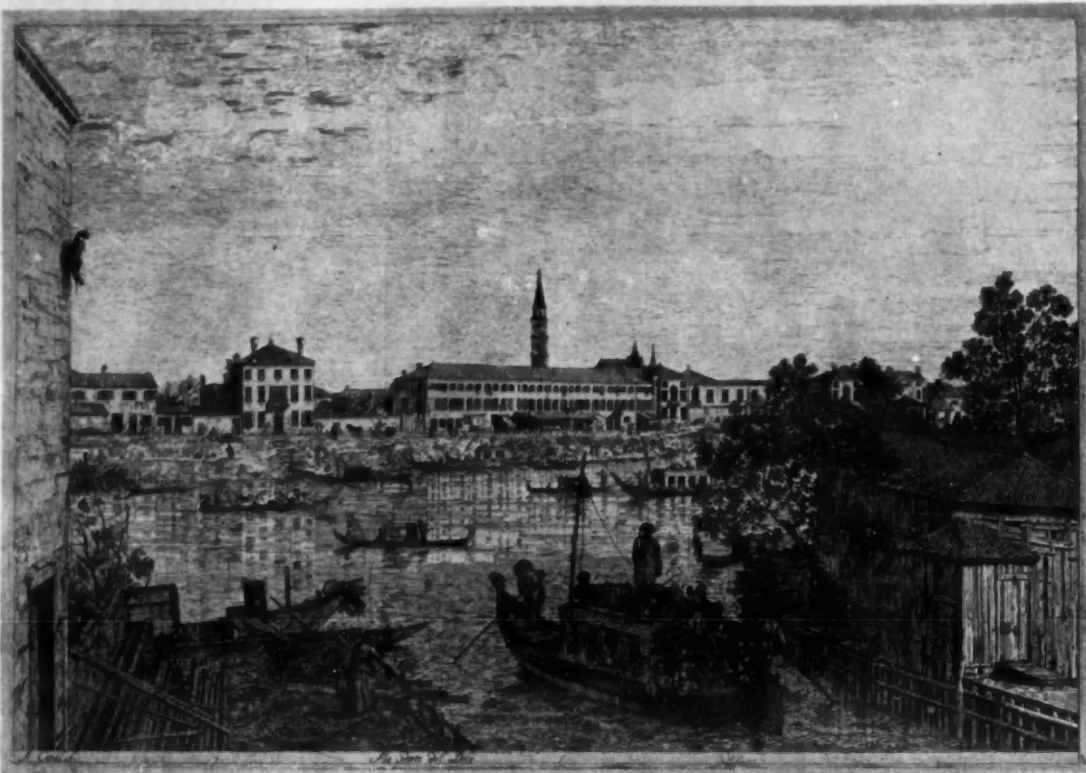
It is doubtful if there is a single country, with the exception of Russia, in all of "war-torn Europe" that permits such amazing and disgraceful inefficiency in post-office administration.

FREER GALLERY TO OPEN

Nineteen years after the late Charles L. Freer first offered his collections of American and Asiatic art and an additional sum of \$500,000 for a building in which to house them in the nation's capital, the Charles L. Freer Gallery of Art is to be formally opened in Washington on May 2 under the auspices of the Smithsonian Institution. It was on Dec. 27, 1904, that Mr. Freer made his first offer of his collections and the money for a gallery to the Smithsonian Institution. A revised form of the offer, made to conform to all legal requirements, was addressed to the President of the United States on Dec. 15, 1905. The final legal acceptance took place on May 5, 1906.

Few cultural gifts to the nation have been so free of restrictions, so generous in intention, so strictly safeguarded for free public use as this great benefaction of Mr. Freer's. It is true it must remain forever as it is without any additions or withdrawals, but this can scarcely be regarded as applying a "dead hand" to art since the Freer collections represented the finest things of their kind

Prints by Canaletto, Once Almost Unknown, Mount in Value



"ALE PORTE DEL DOLO"

FIRST STATE OF AN ETCHING BY CANALETTO

Reproduced by courtesy of Messrs. Lecaplain et Cie., of Paris.

PARIS—Up to twenty years ago the etchings of Canaletto were, except by a few artists, all but unknown. The catalogue compiled by A. de Vesme and different notices by M. Loys Delteil, particularly in his "Manual de l'Amateur d'Estampes du XVIIIe Siècle" and an article in the Russian review *Stary Gody*, called attention to the Italian artist's plates towards 1910. Proofs which at that time could not command more than fifteen or twenty francs apiece began to rise to hundreds. Nowadays first-state proofs by Canaletto fetch ten times these figures; second-state ones, twice and three times.

The collection of Canaletto prints brought together by Messrs. Lecaplain in the Le Goupy rooms at 5 Boulevard de la

Madeleine is, but for one plate, a complete demonstration of the thirty-two pieces described by A. de Vesme, illustrative of views in and around Venice and Padua etched by Canaletto in the year 1736. Who has seen them cannot but endorse M. Loys Delteil's opinion that, while some of them are remarkable, none are indifferent.

"The Terrace," he writes, "is seen and seen again with constantly renewed pleasure. Its blond light, rendered without subterfuges or contrasts, defies the subtlest plates by the delicate and refined Whistler. The 'Torre di Malghera' standing white against the sky, with the iridescences of the water's surface interpreted in the most cunning manner; the 'Market on the Piazzetta,' bathed in sunshine; the 'Villa Beyond the

River' with its happy transcription of full daylight reverberations; 'Ale Porte del Dolo,' wrapped in limpid light, a plate in which the slightest values are exactly noted by means of the simplest of techniques—all these etchings are treated with a needle at once supple and firm, adapting itself to the most delicate nuances. They cannot be too strongly recommended."

Messrs. Lecaplain's collection comprises first and second states of the "Torre di Malghera," "Ale Porte del Dolo," "A Village on the River Brenta," the "Procuratie Nuove," "The Three Columns and the Statue by the Sea," the "Market on the Piazzetta," the "Terrace," the first and third state of the "Villa Beyond the River"; the rest in second or unspecified states.

STUDIO NOTES

Anna Vaughn Hyatt's large bronze, "Diana of the Chase," has been placed in Audubon Park, New Orleans, by the Ferargil Galleries.

Arthur B. Davies, who has been ill at his farm on the Hudson, has recovered and returned to town.

Warren Davis has returned from Paris. While there he held an exhibition of his pastels at which six pictures were sold.

Charles Vezin has taken Benjamin Eggleston's studio at Old Lyme, Conn., for the summer.

Frank Tenney Johnson has just sold at the Stendahl Galleries, Los Angeles, his canvas called "The Night Herder."

Carolyn C. Mase recently arrived in the City of Mexico from Saltillo, where she was the guest of Mr. and Mrs. Theodore S. Abbott.

Paul King has sold to the Albright Gallery, Buffalo, through the Ferargil Galleries, his landscape which was hung at the Pennsylvania Academy exhibition.

Mr. and Mrs. McGillivray Knowles held their final reception on the evening of April 20 at their studio, 340 W. 57th St.

Percival Rosseau will leave his studio in Denton, N. C., on May 1 and go to Lyme, Conn., for the summer.

Prosper L. Senat, painter, who has been in Bermuda, has located at 140 North 15th St., Philadelphia.

Ruth Payne Burgess has removed to Athenwood, Newport, R. I., for the summer.

From the exhibition by the Milch Galleries, New York, in Rockford, Ill., two paintings were sold to a member of the Rockford Art Club: "Rivertown" by Daniel Garber, and "Birches" by Everett L. Warner.

Carl Lawless, who recently won the prize of \$100 offered by the Fellowship of the Pennsylvania Academy of the Fine Arts to a member exhibiting in the annual display at the Academy, has been appointed an instructor in the Chester Springs summer school of the Academy.

Van Vleet Tompkins has recently received many complimentary criticisms of his flower studies. One of his panels, rich in vibratory colors, is on view at the Whitney Studio Club.

Among the outstanding decorative works in the exhibition of the Whitney Studio Club are two decorative panels by William Jordan. One, depicting a Persian window, glows with the luminous tones for which the art of Persia is noted.

George Julian Zolnay, American sculptor, returned to the United States on

April 21 after a year's stay in Rome where he has been at work modeling a bronze memorial group of heroic size. The work was done for the Kiwanis Club, of Nashville, Tenn., which is to present the group to the city as a memorial to the Tennesseans who died in the World War.

Martha Walter will conduct a course in painting in Paris and Brittany this summer, under the auspices of the New York School of Fine and Applied Art in Paris. The course covers six months.

C. R. Patterson has just finished for the New York State Nautical School paintings of the old schoolship *St. Mary's* and the *S. S. Newport*, now in use by the school. The pictures, which illustrate the older type of full-rigged ship and the present barkentine-rigged auxiliary, are to be hung in the main offices of the school, 25 Broadway. The management of this institution proposes to have reproductions in color made to sell as art prints. This artist's picture, "The Glory of the Seas," sold recently to a New York bank official, has been on exhibition at the Boston City Club for two weeks.

The Modern Artists of America, Inc., announce an informal talk on art by Alfred Steiglitz on April 28 at 8.30 p. m., at the Joseph Brummer Gallery, 43 East 57th St. On Saturday evening, May 5, F. James Gregg will speak.

OBITUARY

ALLAN TOOTH

Allan Tooth, the junior partner in the well-known firm of Messrs. Arthur Tooth and Sons, New Bond Street, W., London, is dead. Mr. Tooth, who was 51 years of age, was especially occupied with the print-publishing activities of the business. He was the younger brother of Arthur Tooth, who recently sustained a bereavement in the loss of a son.

NELLIE McCORMICK FLAGG

Mrs. Nellie McCormick Flagg, wife of James Montgomery Flagg, painter and illustrator, died on April 20 in her home, 33 West 62nd St., after a brief illness. She was born in St. Louis and was married to Mr. Flagg on Feb. 22, 1899.

Newell Heads Allied Artists

At the annual meeting of the Allied Artists of America G. Glenn Newell was elected president, Ernest L. Ipsen vice-president, Frank Tenney Johnson corresponding secretary, Edmund Greacen recording secretary, Orlando Rouland treasurer and Cullen Yates assistant treasurer. These officers, with Ernest Albert, Edward Dufner and Mary Nicholson MacCord will constitute the board of control.

SECOND ART WEEK BETTER THAN 1922'S

Philadelphia Makes a Festival Affair of Store-Window and Other Displays—Speeches Broadcast

PHILADELPHIA—The second annual Art Week is a success. Under the direction of Alfred Hayward, 600 paintings and works of sculpture are displayed in shop windows on Chestnut and Walnut Sts. from 10th to 19th, and are more impressively arranged than were those in last year's display. In addition, every art organization in the city has a special exhibition.

The school of the Pennsylvania Academy, the School of Industrial Art, the School of Design and the fine arts department of the University of Pennsylvania have been open for inspection all week, and students' work is shown. The Fellowship of the Pennsylvania Academy of the Fine Arts has five exhibitions in widely separated parts of the city: the Lighthouse, the National League of Girls' Clubs, The Philomusian Club, the Miller School and the Martin School.

The school children are playing an active part. In the picture gallery of the N. Snellenburg Co. the art work from elementary grades and junior and senior high schools is exhibited, and the Art Week Association, under the presidency of Richard T. Dooner, offers prizes to school children for the best essays in criticism of store window displays.

Each evening lectures by well-known authorities are scheduled, most of which have been broadcast by radio. The program began Friday evening, April 20, with lectures at the Philadelphia Forum by Charles Moore, president of the National Commission of the Fine Arts; Joseph Pennell and John F. Braun. The next night the Pennsylvania Academy gave a reception for those who wished to view the Peale collection, and the Japanese and European modern paintings. Women prominent in society received.

On the 23d at Wanamaker's Egyptian Hall, "Sesqui-Centennial Night" was celebrated, the ideals and purposes of which were expounded by Ernest T. Trigg, chairman of the Committee, Paul P. Cret, Milton B. Medary and George Howe spoke on the architectural possibilities, and Andrew Wright Crawford on "The Beauty of Past International Expositions."

On April 24 there were three meetings: at the Academy of the Fine Arts, where A. W. Munn, Dean Cornwell and Edward Penfield spoke on the "Technical Side of Art"; at the Art Alliance, where Elizabeth Shippen Greene Elliott discussed "The Human Equation in Art," and at the Musical Art Club where Dean Warren P. Laird of the University of Pennsylvania School of Architecture spoke.

Wanamaker's store, winner of the gold medal last year, is again showing great interest and cooperation. In its University Hall there is an exhibition of etchings, drawings, lithographs, books, etc., by Joseph Pennell, and on Wednesday evening there was a symposium in Egyptian Hall on "The Application of Art to Business," by Frederick J. Suhr, Ernest Elmo Calkins, Edgar S. Nash and A. W. Munn, art director of N. W. Ayer & Son, which firm is exhibiting at Third and Chestnut Sts. the highest grade original drawings and paintings used in advertising.

On Thursday evening at the Pennsylvania Academy there was a demonstration of etching in all its processes by Joseph Pennell and on Friday a talk on "Easel Paintings in the Home" was given by Harold Donaldson Eberlein. In the course of the week there were addresses on art at fourteen luncheon clubs and in the various places where Fellowship exhibitions were hung. The Plastic Club featured an "Egyptian Renaissance." To all the activities the general public was invited and it may be said now, even before it is ended, that the second Art Week proved wider in appeal, greater in scope, and higher in quality than the pioneer effort of last year.

—Edward Longstreth.

Essen Takes Art Collection From Hagen by Outbidding It

BERLIN—The Museum of Modern Art in Hagen, Westphalia, assembled by the late Karl Osthaus, was expected to pass into the possession of the town after his death. There was much opposition when the neighboring city of Essen, Ruhr, entered into rivalry with Hagen and actually acquired the museum by offering a greater sum of money to the heirs. The municipal authorities of Hagen brought an action against the heirs, but it was withdrawn recently.

The removal of the art collection took place subsequently. The museum in Essen had to be cleared for its reception, but still is too small, only half of the articles being on view. Only the acquisition of a neighboring building will make it possible to set up the collection properly and to amalgamate the old and the new stocks.

JAMARIN

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(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

DAVIES GETS FIRST AWARD AT CARNEGIE

[Continued from page 1]

School there, and at the Art Students' League, New York, and later spent three years abroad. In 1921 at the twentieth International, he won the third prize for his "Girl with Green Hat."

Mr. Bonnard belongs to a group of French painters who call themselves "The Intimists." He exhibits in the Salon d'Automne. He was born in 1867 and studied under Cézanne and Gauguin. He exhibited for the first time at the Carnegie Institute in last year's International.

There are 293 paintings in this year's International, 126 of these being works by Americans and 167 by Europeans. Augustus John, the English artist, has a group of five paintings in the show; Henry Lerolle, three; Henry Lebasque, winner of last year's third prize, three; Maurice Denis, three; John Singer Sargent, two notable portraits, and D. Y. Cameron, two paintings. The other artists are limited to one work each. All the paintings for this year's exhibition were either invited directly by the advisory committee set up in England, France and the United States, or selected from paintings submitted to these respective committees acting as juries. This year for the first time a separate gallery is assigned to each national group. Twelve galleries are in use.

The first International was held at Carnegie in 1896 and each year since that time, with the exception of the five years of the war, an exhibition has been held. It is the only one of its kind on the American continent and, in fact, the only annual show of its kind in the world, since the great Venetian International is held only every two years. During the last twenty-seven years the "Pittsburgh Salon" has introduced many of the outstanding figures of European art to America. The jury of award this year consists of Augustus John, of London; George Desvallières, of Paris, and Jonas Lie and Horatio Walker, of New York. The exhibition will continue through June 17. Under the terms of Mr. Carnegie's gift of the Carnegie Institute to the city of Pittsburgh, the exhibition will be "free to the people."

German Museums Sell Objects of Asiatic Art at Gallery Sale

BERLIN—An auction of eastern Asiatic porcelains and other objects of the arts and crafts was held recently at Lipke's. The fact that part of them came from German museums was a guarantee of their quality, and this aroused more than the usual amount of interest in the sale. Besides, such objects from eastern Asia have been lacking in the market for some time, and the combination of circumstances led to high prices. Thus the price of 20,000,000 marks given for a Chinese horse cut in jade, which had come from the imperial palace in Peking, was not surprising. The piece was acquired by a Russian princess.

Eighteen million marks were given for a famille-rose dish twenty-two inches in diameter, 11,500,000 marks for a lion in cloisonné work of the XVIIth century and 2,000,000 marks for two teapots enameled in red and gold. Japanese objects ascended in value with the Chinese. A pair of Satsuma vases brought 1,800,000 marks, and an old lacquer box, 320,000.

—F. T.

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Art Sales and Exhibitions

AMERICAN ART GALLERIES
(Madison Avenue, block 56th to 57th Streets.)

April 30, afternoon—Arms and armor forming the private collection of a prominent European and comprising twelve suits of armor (among them complete Maximilian and etched glass sets from the collection of the Duke of Osuna), many swords, halberds, helmets, shields, back and head plates, horse armor, old flags and numerous other objects of offense and defense from the XVth to the XVIIIth centuries, together with Flemish, Swiss, French and German stained glass of the XVth, XVIth, XVIIth and XVIIIth centuries with the addition of ancient stained glass panels from the private collections of Dr. H. Correll Lowenstein and Mr. Alfred Werck, artist and expert in stained glass, who catalogued the whole collection. On free view from April 26.

May 1, evening—Modern etchings by Howarth, Benson, Brangwyn, Osborne, James McBey, Fittion, Cameron, Whistler, Zorn and other leading men; the majority from the collection of John Reid, Esquire, of New York City. On free view from April 28.

May 2, afternoon—Selections from the library of the late Prof. Charles Eliot Norton of Cambridge, Massachusetts, and other private owners including Norton's "Heart of New England," Cambridge, 1659, one of four known copies; a fine copy of "The Accomplished Singer" and other rare books by the Mathers; a superb copy of "Omar Khayyam" in original wrappers, as well as an important collection of first editions and other works by Edward Fitzgerald, many with his photograph and annotations; a Kelmscott Press edition of Chaucer; remarkable presentation copies to Professor Norton of first editions and manuscripts by such prominent American authors as Longfellow, Holmes and Lowell, whose "Commemoration Ode" with manuscript additions is included, and two important William Blake items—a magnificent painting of Christ and the original drawing for the title page of the "Marriage of Heaven and Hell." On free view from April 28.

May 2—Evening—Colored sporting prints consigned by a well-known New York and including fine examples by Alken, Wolstonholme, Hering and others. On free view from April 28.

May 3, afternoon and evening, and May 4, afternoon—One of the most unusual and valuable collections of Americana offered at public sale in recent times, from the estate of the late James Terry, of Hartford, Conn., the estate of Mr. Norton and other private owners, and including the Connecticut Declaration of Independence, June 18, 1776, (one of four copies known), a Declaration of Independence on chintz in bistre (only copy known), a Benedict Arnold broadside (unique) and other important broadsides; engravings, medallions, mezzotints and portraits of Washington, Franklin and other early statesmen; a large silver coffee pot made in 1736 for Sir John Randolph, attorney-general of Virginia, and engraved with the Randolph coat of arms; Thomas Jefferson's pipe tongs, Washington's silver sunder buckles, a cup and saucer, cut-glass sugar bowl, blue and white canteen platter and two deep dishes from Mount Vernon; Martha Washington's Staffordshire tub from Mount Vernon, an important collection of autograph letters of Washington (one written eleven days before his death), the original manuscript of his household expenses from April to June, 1794, and other Washington and Jefferson pieces secured by the owner directly from the family or heirs, with no intervening agent. On free view from April 28.

May 4, evening—Handsome bound sets and editions de luxe of American and English authors collected by a distinguished New Yorker including works of Balzac, Carlyle, Cooper, Clemens, Dumas, Fiske, Hardy, Bret Harte, Hawthorne, Irving, Kipling, Lamb, Lever, Poe, Scott, Whitman, the new Valima edition of Stevenson and a full set of first editions of Leigh Hunt. On free view from April 28.

ANDERSON GALLERIES

(Park Avenue at 59th Street.)

April 30 and May 1, afternoons—Antique brass and copper, formerly the property of James W. Ellsworth, of New York.

May 2, afternoon and evening, and May 3, afternoon—Books from the libraries of the late Charles Stewart Smith, of New York; Grant High Browne, of Goshen, N. Y., and others. On exhibition.

May 3, evening—Engravings and other prints by Dürer, Rembrandt, Rowlandson, Whistler, Zorn and others, from three private collections. On exhibition.

May 4 and 5, afternoons—Chinese porcelains, bronzes and carvings. On exhibition from April 29.

METROPOLITAN ART GALLERIES

(45-47 West 57th Street.)

May 3 and 4, evenings, and May 5, afternoon—Books and autographs from the libraries of Charles H. De Witt, R. Barry and others, together with a large collection of prints.

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Bequest to National Gallery

LONDON—The National Gallery, through the bequest of the late John Griffiths, has become the possessor of a fine "Portrait of a Gentleman" by an Anglo-Dutch painter of the school of Mierevelt. The face is as expressive as the costume is rich, and the painting is a distinct acquisition to the national collection.

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PARIS

Said an artist with an exceptional critical faculty to me the other day as, in some salon or other, we were searching the walls for pictures: "It is quite clear: there are two types of modern painter. He who wants attention and he who gets it." A Dutch artist, G. Van Nifterik, a newcomer to Paris, belongs to the latter class. The inland scenery of France is the topic of thirty pictures he has been showing at Marcel Bernheim's. He has a taste for the Valley of the Creuze which has been Guillaumin's haunt this many a long year. But not being an Impressionist, not over-laying his fundamentals with accidentals, he gives the country a heavier, more sombre aspect than does his famous senior. Yet he is not a severe painter, with all his reserve and discipline. He does not achieve his qualities at the expense of others. While presenting an affinity with the Corot Italian manner, apparent especially in his Provençal scenes, he is softer, less matter-of-fact than the old master was at that, his sterner period. Work of such real constructiveness, of such substantial beauty, brings a welcome counteraction to the dissolving tendencies which have been all too active in other quarters.

Of the various artists enjoying fashionable favor, M. Guirand de Scévola is one who does it most credit. If M. Guirand de Scévola were not so occupied with catering for admiration, if, in short, he had elected for the former of the two categories mentioned above, he might have made a very fine artist. But he just misses being one because of this. He has been able to make the fatal concessions for want of an artist's conscience—this he has to a certain extent—not for want of artistic taste, of which he has plenty, but for want of an artist's soul. In this his work is wholly, strikingly, exceptionally deficient. The remarkable skill deployed in most of his ninety-two pictures, some of them of important dimensions, to hold which the big gallery at Georges Petit's is not too big, this skill appears often to be mechanical. Here and there, however, a nervous sensitivity makes its way out, as especially in certain children's portraits, and it seems to make its way out despite the artist. Beneath the seduction and lustre of M. de Scévola's better and smaller pictures are structure, knowledge and foundations as there were in his illustrious forerunners, while certain flower pieces display an ability which, if somewhat superficial in its appeal, is certainly not so in its accomplishment.

Indeed it is not in the exhibitions that one finds the best art, as I said here the other day. Anywhere else rather. Two of the most remarkable pictures I have seen for months I found in a restaurant. They are two still lifes in sanguine, Iacovlev's last contribution to the pictorial attractions of the little Montmartre establishment which he has already decorated with murals. While other artists are racking their brains as how best to shock and startle, how best to put out the next-door exhibitor, or else striving to distinguish themselves by an austere aloofness, or else fumbling forever with first principles, during this time Iacovlev has taken a stump of red chalk and drawn some greens out of the vegetable garden, some fruits out of orchard and vineyard, and achieved a thing which, to my knowledge, has never been done before. Those two simple pictures, with their sparing eloquence of line, have been my greatest consolation for the most sterile art season we have had since the war.

Another unusual achievement must be credited to a lady, Mme. Jeanne Bardey, who has had the original idea of interpreting Rodin's sculpture in drypoint for a Paris publishing firm. It is a delightful notion, delightfully carried out, feminine in its originality, feminine in its understanding of the master's work. Thus, rather in the by-ways than along the high-ways, must art be sought in these days.

—Muriel Ciolkowski.

LONDON

It is clear that if one is to do one's duty by all the shows that are fixed for this month, one will have little time to perform any of the other avocations of life. The usual post-Easter crop of cards is heavier than ever, and as the shows they relate to promise in many cases to be of exceptional interest, one has to be prepared for some well-filled weeks. At the Fine Art Society's Galleries there is opening an exhibition of paintings and water colors by the West-of-England artist, F. A. W. T. Armstrong. His work, though well known through the Royal Academy, the Royal Society of British Artists, and the Paris Salon, is especially appreciated by those who, living in the area with which it is particularly associated, realize how peculiarly fitted he is to express its inwardness. At the Leicester Galleries there is to be the first "one-man" show of Ambrose McEvoy, whose long sojourn in the United States has caused us to see less of his portrait work over here than is usually the case. In this instance it will be water colors that he will show, and these will include a number of personalities in the society world, whose members he knows how to represent so extraordinarily well. The society type is one that seems to come with particular ease to his brush.

At the Tooth Galleries, 155 New Bond Street, W., there is running an exhibition of original etchings by Hedley Fittion, some of them exceedingly rare examples. For instance, there is a fine specimen of his "St. Martin's Church, Trafalgar Square," now become exceedingly scarce, and likewise one of "The Bargate, Southampton," a splendid plate, seldom to be met with nowadays. Few etchers know better how to express the very nature of stone and its contrast with its surroundings, and few indeed have so much skill in employing the human form as a means for accentuating and punctuating spaciousness. Possibly the etcher is more at home with scenes taken from his own cathedral towns than when dealing with such themes as the Flower Market and Ponte Vecchio in Florence, wherein he seems to miss something of the glow of atmosphere that is characteristic of the city, but everywhere he shows a nice sense of lighting effects and gives the depth of shadow without that opaqueness that one too often finds in an etched plate.

There is no end to the squabbles that on one score or another have arisen in connection with our war memorials. Now it is the quarrel between the sculptor, Albert Toft, and the War Memorial Committee of Oldham. The latter complained that the former had placed his work with the back where the front ought to be, whereas the sculptor himself maintained that, properly speaking, the work has neither back nor front but should be viewed all round and from every point. The upshot has been that another position for the group (it represents five Lancashire lads "going over the top") has been selected and the memorial is to be set up afresh. One

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would have imagined that the artist himself would have been the best judge as to the most desirable position for his work, but "dis aliter visum."

If you hear talk of the "M. E. W. S." you must understand that this has no connection with horses or vehicles but is the appellation of the new Modern English Water Color Society, now exhibiting at the St. George's Gallery. It numbers among its members such men as Pissarro, Wadsworth Maresco Pearce, Charles Ginner and a whole host of other lights, now leading in the artistic world.

Mrs. Antrobus, who has under her care all the tapestries owned privately by the royal family, has recently returned from her lecture tour in America, bringing with her for our Kensington collection of needlework, examples of early American samplers, of which we previously possessed none. Mrs. Antrobus, who herself is an authority on tapestries and embroideries, comes back full of enthusiasm for the knowledge prevalent on these subjects in the States. It is curious that a people, who have retained so little of the work carried out by their own ancestors, should now be in possession of so much executed by ours!

Violet Oakley is making arrangements to hold in London an exhibition of studies and drawings made by her for the Capitol at Harrisburg, Pa. Though Miss Oakley studied in London under Lazar, her work is but little known on this side and the exhibition, which was recently seen in Madrid, is awaited with interest.

—L. G. S.

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MUNICH

The first spring days in Munich have brought out a whole new crop of exhibitions along with the buds and the birds and the crocuses in the English Garden. One is reassured by them, as by the reappearance of the sun after these many months of cold and rain, that all is not quite as bad as it might be with Munich. The country may be going to the dogs, industrially, socially and every other way, but the artists continue to live on, paint, and preserve for us something of the spirit of the old Munich that all the world loved before the war. Franz Naager, who bears the title professor (albeit he is the most unprofessional professor who ever lived), exhibits this month at the Gallery Heinemann. He has apparently never heard of the War, nor of the Revolution, nor of Cubism, nor of Dadaism nor of any of the other manifestations of a latter-day Europe, partly perhaps because when not surrounded by his confrères of the older Munich group—the Stuk-Hengeler generation—he secludes himself in Venice in a fabulous old house which he has crammed with pictures and art objects of all periods. For all that he is a Münchener of the deepest dye. His rollicking versions of the legends of the saints, his baroque Sebastians, Antonies and Christophers, his comfortable Madonnas surrounded by such piquant angels and such jolly beings stamp him as a true Münchener. Who but a Münchener could have improvised such droll and ironical studio scenes—the fresco painter, sprawled on his scaffold, plump, nude model before him, the servant bringing beer and pretzels up the tottering ladder, and variations on the Susanna of the model stand without number? No one else but George Luks could have seen and painted the beggars and rascals and vagabonds and Don Quixotes. The Venice scenes are brushed in sweepingly, like all Naager's subjects, but with an almost appealing appreciation of the gloomier, gustier side of the damp and decaying old city. The graphic work is sure and telling, with many an acknowledgment to the old masters, but with a humor and an irony that is modern and of Munich and of the artist himself. This is the first collective exhibition of an artist who is already past his middle prime, and who is a personality the country could ill do without. As a cure for the various kinds of German blues, engendered by profiteering, pessimism and sky-rocketing prices, he is guaranteed to bring results.

A Munich artist of a wholly different dye, a painter of the younger generation, and a figure influenced almost too strongly by all that has gone on in the world of art since the baroque period, is Julius Hess, now showing at the Gallery Thannhauser. Hess is a painter of taste and discrimination who though avowing in every canvas an almost wholesale indebtedness to Cézanne, still has something of his own to say, and continues to say it in his own way. The still lifes, though strongly influenced by Cézanne, escape the formula of the apples and napkins, as done to death by so many Cézanne disciples, and are, with some of his Danube country landscapes, his most telling successes.

At the same gallery a young Munich sculptor, Hermann Geibel, is showing work both plastic and graphic of considerable maturity, such work in fact as could scarcely mature so ripely and so early against any except a very old and rich cultural background. An extremely fine female figure carved in dark wood, significant in form and in movement, makes one glad that modern sculptors have begun to appreciate the charm of this beautiful material once more.

At the Gallery Caspari a young member of the Berlin group of Expressionists, Erich Heckel, is showing water colors. Heckel is amply represented in the Modern section of the National Gallery in Berlin, in the former crown prince's palace, and the examples shown here run true to type.

The Gallery Bachstitz announces the opening of a new exhibition, consisting of a number of works of the first rank. There is a Streek, a Rubens and a Roestraeten, which are of excellent quality. A work by Cappell is a recent acquisition, and Cossiers, Couture, Bega and Schiavone are interesting items. Splendid specimens of antique glass, bronzes of the Renaissance, faïences, ivory and miniatures in possession of the gallery are also on view. —Jean Paul Slusser.

SAN FRANCISCO

One of the season's important exhibitions has just closed at the Bohemian Club, important both for itself and for what it signified to San Francisco. Charles Rollo Peters is leaving for London with the announced intention of remaining in England. Were Peters not so prominent a figure in the art world, or had he not been for so long a time identified with San Francisco, this move would have little significance. Being the figure he is, Peters' move is a momentous one and carries renewed warning to those interested in the maintenance of San Francisco as the art center of the Pacific Coast.

With fifty canvases hung, and most of them of fairly large size, the large gallery was well filled. Many of the pictures are privately owned, being loaned for this farewell exhibition by such patrons as David Hirschler, Mrs. C. J. Foster, Dr. Shiels, Mrs. Travis, Dr. Deane, and Messrs. Bekeart, Farish, Rainey and Fuller, and others. While the bulk of the canvases were nocturnes, it was made a very comprehensive showing of the various periods of Peters' work. There were a few pictures done at the time of his work in France, as far back as 1889; but the majority of the canvases were of recent date. Undoubtedly the finest thing in the show was his "Long Lane, Dorset," owned by Mr. Fuller. It is a typical Peter's nocturne: a shadowed house against a moonlit sky, with a group of trees at the left just touched by the radiance which streams out from behind the house. In its effect of flooding moonlight it is unusually successful. A canvas which runs this close second in poetic beauty is "Warren's House," loaned from the Bohemian Club collection.

The Seymour Haden prints are still on at the Print Rooms, a very fine showing of the work of this etcher. These will be followed by a display containing the names of Dürer, Raimondi, Mantegna, Van Leyden and Van Mecken.

William Ritschel is off to the South Seas for another stay, this time of at least a year, with a possible visit to Australia before his return. That Ritschel is not superstitious was evidenced by the fact that he left on Friday, April 13, and that his cabin on the Royal Mail S.S. *Maunganui* bore also the fateful number 13.

Cleveland

The most important single print in its collection, one of the three copies of "St. Bartholomew" by "Master E. S.," has just been purchased by the Museum of Art through the Dudley P. Allen fund. This print, one of the devotional art works sold to XVth century pilgrims, has been exempt from sale during the centuries, and left Austria, as did many other art works of great value, only through the misfortunes of war.

Reproductions of drawings by Sargent for his decorations in the dome of the Boston Museum of Fine Arts are attracting much attention from art students.

The fourth annual exhibition of Cleveland artists and craftsmen, to open next week at the Museum, will probably be the largest and best yet shown.

Norman Roberts, a young artist whose sale of water colors and black-and-white illustrations provided his passage money, has gone to Paris to study and his friends expect some very original and distinctive work from him.

Pastel landscapes by Louis H. Reiss, who records his impressions through this medium wherever he goes, are at the Korner & Wood Gallery. Great delicacy and gem-like color, with a fine imaginative quality, make beautiful these little glimpses of sea and mountain, plain and village. The artist's impressions range from the Atlantic to far northern woods and to the Pacific slopes.

—Jessie C. Glasier.

Santa Barbara, Cal.

A dozen or more landscapes, some in oil and the rest in pastel, by William Louis Otte, were shown at the School of the Arts Galleries. The sea, the varied and colorful coast line, the sand dunes are depicted with a fine sense of proportion. Sea moss and wild lichen, storm swept contorted branches of pine trees, vagrant clouds and vivid blue or opaline waves are flashing notes of color in his strongly individual pictures.

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INDIANAPOLIS

Frank R. Walker and Harry E. Weeks of Cleveland, architects, are the winners of the contest for plans for Indiana's world war memorial. Twenty-six sets of designs were submitted. The winning firm will receive \$120,000 for its services as architects, of which amount 10 per cent was paid as soon as the decision of the jury had been confirmed by the trustees of the memorial fund. Coolidge and Hodgson won the second prize, \$10,000, and W. E. Russ, of Indianapolis, and Eric Gugler, of New York, who collaborated, took the third prize, \$7,500. Fourth and fifth places, with honorable mentions, went to Lucius E. Smith and Harry Warren, of New York, and to Alfred Martin Giffins, of the same city. The memorial, a "square shrine" type of building surmounted by a pyramidal dome, will be the feature of a memorial plaza five city blocks long, extending from the federal building to the public library. The jury for the contest consisted of Charles Adams Platt, Henry Bacon and Milton Bennett Medary, all of New York.

Flower paintings are a feature of the rotary exhibition of the National Association of Women Painters and Sculptors at the Herron Art Institute. Eleven still-life compositions, in which flowers dominate, give color and sparkle to the collection of forty-three canvases, eleven sculptures and sixteen miniatures that fill the two east galleries. The one local artist represented is Ruth Pratt Bobbs. She shows a portrait of a young woman in a luxurious fur-trimmed wrap.

The new memorial building erected at Indiana University by the Indiana Union is to have a room set apart for T. C. Steele's pictures. Seven canvases purchased to start the collection are: "When Skies are Blue," "Lifting of the Fog on Bear Wallow," "The Wheat Field," "Rainy Day in Schooner Valley," "The Oat Fields," "Road Through the Forest" and "Turn of the Road."

—Lucille E. Morehouse.

Los Angeles

One of the outstanding exhibitions of recent days was that consisting of about a dozen canvases from the brush of Hovsep Pushman. The pictures have been sent out from Paris to Cannell & Chaffin. At least two of them were exhibited in the Salon for 1922. Pushman seems to have won his colors from the rugs of Samarkand, the wonderful rugs that the Pushman family have had woven for them for so many years, and that they have distributed all over the world. This in spite of the fact that his early art education was had in Constantinople under German tutelage, his student work being cursed with Munich browns. However, he emigrated to Chicago in the nick of time, and then set sail for Paris—and was saved to art. The artist spent some years in southern California, had a studio in the Mission Inn in Riverside, and it was from here that he began to reach out, in his modest way, for fame and fortune. Both are coming his way. At this period I wrote two articles about his art for *International Studio*, and both were accompanied by many illustrations. But how he has advanced since he left us! He has gone from beauty to more beauty, from refinement of expression to yet more exquisite subtleties. Delightful still life studies are interspersed with the figure pieces in the present exhibition: "Quelques Objets du Temple," "La Madonne" and "Les Immortelles," with "The Priestess of Samarkand," "Nubian Prince" and "Girl in Rose."

Fifteen seascapes and subjects from the High Sierras made up the modest exhibition that Jack Wilkinson Smith has been holding in the Stendahl Galleries. But it was a big exhibit for all that.

Memphis

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are on view at the Brooks Memorial Gallery. Among the artists represented are Edgar S. Cameron, William Owen, Jr., Charles W. Dahlgreen, John F. Stacey, Anna Lee Stacey, Walter Sargent, Joseph Birren, Lucie Hartrath, Frederick Tellender, Alson Clark, J. Jeffrey Grant, Marie Blanke, Elizabeth T. Holsman, Alfred Juergens, E. Martin Hennings, Pauline Palmer, Irving Manoir, and Josephine L. Reichmann.

Lindsborg, Kan.

In the recent exhibition there were sold a Jacobson painting, two Zorn etchings, several Haigs and Strangs and a group of other etchings. The McPherson High School purchased a canvas by Joseph G. Bakos, of Santa Fe.

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CHICAGO

The Arts Club is bringing a successful year of exhibitions to a close with a collection of brilliant paintings and wood cuts by Frank Morse-Rummel, designs by Joseph Stella, and sculpture by John Storrs and a retrospective show of drawings by Pablo Picasso. Morse-Rummel's thirty-seven paintings present a new sphere of interest in Lapland and Spitzbergen folk studies and landscapes. Stella's five panels, "Interpretations of New York," are provocative of much discussion. However, the schemes suggest the Woolworth Tower, Trinity spire, skyscrapers, the elevated, the subway, Brooklyn Bridge, the vibrations of confusion and noise—and so they depict New York. John Storrs is a native of Chicago whose sculpture "Winged Horse" is owned by the Friends of American Art at the Art Institute. The angular style of his sculptural profiles are unique in the sculpture of the Middle West.

The Pablo Picasso retrospective exhibition has been well attended during the month it has been at the Art Institute.

The Palette and Chisel Club awarded the \$100 prize of the Municipal Art League to a painting "Wind Among the Trees" by James Topping.

Representatives of the Ferargil Galleries in New York have an exhibition of paintings by Duveneck, A. P. Ryder, Bruce Crane, Mary Cassatt, Emil Carlsen, Ballard Williams and others in a new gallery, Moffett's on Congress street.

Chester Johnson is showing pictures by Gauguin and other French Modernists. Mr. Johnson, who will soon go abroad, has made arrangements to open more spacious galleries in the building at 700 South Michigan Boulevard.

Charles Sneed Williams is at Ackermann's with a collection of portraits of prominent men and women and their children. The portrait of Mrs. Alden Swift is striking in its joyous quality and the decorative grace of a handsome costume. Included are portraits of William Wrigley, Jr., Rt. Rev. Charles E. Woodcock, D. D., bishop of Kentucky, Martha Louise, daughter of Mr. and Mrs. Thomas Whipple Dunbar, and Mrs. C. C. Mengel.

W. C. Emerson, landscape painter, who has a New England studio, and a winter home in Chicago, is holding his annual exhibition at Anderson's.

William P. Henderson's paintings of the Southwest are being shown by Carson Pirie Scott & Company. His pictures are boldly decorative. His "Portrait of a Lady" was purchased by the Friends of American Art for the Art Institute, and his child portrait "Quereña" received a prize at the recent exhibition of Chicago artists at the Art Institute.

Walter Ufer's painting "October," shown at his recent exhibition in Chicago, was purchased by the Joliet Woman's Club at its art festival.

—Lena M. McCauley.

Providence

The Rhode Island School of Design is holding an exhibition of French paintings and drawings. Several important examples were lent by Durand-Ruel while others are from the permanent collection of the school. Among the artists represented are Manet, Monet, Renoir, Pissarro, Sisley, Degas, Cézanne, Daumier, Ribot, Rodin and Steinlen.

In another room are illustrations and paintings by N. C. Wyeth. These are dramatic and have a general interest as paintings apart from their special purpose as illustrations.

At the Providence Art Club, in connection with the forty-fourth annual exhibition of paintings, are eleven pieces of sculpture, most of them lent by the Gorham Company. Among them are works by George E. Bissell, Cyrus E. Dallin, Harriet Frishmuth, Houdon, Anna Vaughn Hyatt, George Keppler and A. Phimister Proctor. "Goats" by Miss Hyatt was sold, as was H. A. Vincent's painting, "In Gloucester Harbor."

George A. Hays and C. Gordon Harris will have a joint exhibition of their work at the Providence Art Club after the annual exhibition. —W. Alden Brown.

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CINCINNATI

Paintings and sculpture by men whose names have been linked with art traditions of this city from the early part of the nineteenth century have been lent by private owners to supplement the Museum's exhibition of works by artists of Cincinnati. As the *Enquirer* says, this is "the one city of the West that has artistic traditions that go back to quite early in the 1800s when Mather Jouett's, the brilliant Kentucky painter's, influence was being felt here, and when he made many portraits of prominent people in Cincinnati. In 1826 there was an art school under the direction of a talented painter named Eckstein. Through the thirties Hiram Powers, the sculptor, was the conspicuous figure, and before the Civil War there was an art club comprised of men like James Beard, Eastman Johnson, J. O. Eaton, the Frankenstein brothers, John and Godfrey, the one a portrait painter and sculptor, and the other one of the comparatively few landscape painters of the time. C. T. Webber was at this time the youngest member.

"In the fifties the work of a group of women, under Mrs. Sarah Peter, succeeded in establishing the Ladies' Gallery of Fine Arts. This gradually evolved into the McMicken School of Design, which was started soon after the Civil War. In the beginning C. T. Webber taught there, giving his services for nothing. Later T. S. Noble was placed in charge of the school, which had been transferred to the Cincinnati Museum Association as the Art Academy. Names like Chester Hardin, who worked here about 1828; Minor K. Kellogg, 1828; Buchanan Read, 1836; T. W. Whittridge, 1838; W. L. Sontag, Alexander Wyant and John Q. A. Ward take their places in the development and growth of Cincinnati's artistic life, as do a little later Henry Mosler, Louis T. Rebusso, the sculptor; Louis Ritter, Francis Russell Strobridge and Richard R. Hammond.

"This brings us to the generation just past, the day of Kenyon Cox, Henry Farny, Lewis Lutz, Vincent Nowotny and those deathless names of Duveneck, Blum, Meakin, Twachtman and DeCamp, who, though not all of them were able to live out their lives here, nevertheless developed their talent and received their earliest inspirations here. Of the work of all these men the Museum abounds in the finest examples."

Monotypes of California coast scenes are being shown at the Crafters' Gallery. They show "a feeling for rich color and decorative rhythm and a mastery of the medium," in the opinion of a local critic.

The Cincinnati Art Club has purchased a house at 527 East Third St. which will be remodeled into a new clubhouse.

Westfield, N. J.

The Westfield Art Association is holding an exhibition comprising wrought iron, hand-carved furniture and hand-woven textiles from the colony at Arden, Del., under the direction of G. Frank Stephens. It is the first arts and crafts show to be held in this gallery.

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TOLEDO

In the sixth annual exhibition of the Toledo Federation of Art Societies the William Hardee prize of \$75, given by Miss Florence Hardee, was awarded Nicholas Yellenti for his painting, "Winter." The second prize of \$50, given by Mrs. William L. Libbey, of Boston, went to J. Ernest Dean for his painting, "Figure Study." Honorable mention was given "Morning on the Maumee" by Harold Walker, "Summer" by Lulu Snell and "Balloons" by John F. Swalley. The Artkian prize of \$25 for water colors was given Louis Bruyere for "Young Woods," the Tile Club prize of \$15 to Mrs. Grace Rhoades Dean for "The Gladioli." Honorable mentions went to Lulu Snell's "Richard" and the group of water colors by George Jensen. J. Ernest Dean was awarded the Tile Club prize of \$10 for his etching, "Rathenburgh from the City Wall," and John F. Swalley, the Athena Society prize of \$5 for his still-life etching. Honorable mention was given the soft-ground etching, "Snow Stretch," by Mrs. Marian S. Maxwell. The jury was composed of Castle Keith, Wilder M. Darling, of Holland, and Miss Clara Nelson of the Toledo Museum of Art School of Design.

Frank Townsend Hutchens, who is holding a two-weeks exhibit at the Hotel Secor, has attracted many visitors to his display and numerous sales were made, among which was "Moonlight on the Pond," exhibited at the Salmagundi Club.

Israel Abramofsky returned recently from Paris and is having private views of his most important canvases at the Mohr Galleries. A small gallery at the Toledo Museum of Art will be occupied by his works during May.

"The Maumee River," by Carlton T. Chapman, is a recent acquisition to the Toledo Museum of Art from the Ranger fund.

—Frank Sottek.

Baltimore

The memorial display of landscapes by S. Edwin Whiteman at the Peabody Institute causes E. E. R. to say in the *Sun*: "The general standard of the work—in felicity of subject, in skillful technique and in broad maturity of treatment—inevitably will give rise to pride that such a man lived and painted in Baltimore." Among the pictures are "Narragansett Bay," "Vineyard Sound," and "St. Michaels" (Md.), the latter a harbor study that is both luminous and refreshing with its colorful water reflecting light, and its cool white sails.

Jan Van Empel has come to Baltimore with the idea of painting scenes of the city and its environs. Born in Holland, he came to this country early in life. He has had adventures in Cuba, Jamaica and elsewhere in the world, and he studied art at the Chicago Art Institute for four years and later with Robert Henri. In Detroit he was a member of the Scarab Club and exhibited at the Institute. For a while he lived in Greenwich Village, New York.

Montclair

The Montclair Art Association has fully completed its task of raising \$10,000 for its endowment fund and thus has secured the gift of a like sum from Mrs. Henry Lang. Last January Mrs. Lang, in addition to her previous generous gifts to the association, gave outright \$10,000 to the Museum for its endowment fund and offered to give an additional \$10,000 if the members of the association would raise a like amount within a specified time. This has been done. One of the most encouraging features was the very large number of individual subscriptions.

In connection with the celebration of Garden Week by the Federation of Women's Clubs, Miss Innes, of the Art Association, has brought together a collection of flower and garden pictures by Carle J. Blenner, Mary Helen Carlisle, Victor Charreton, Dorothea Litzinger, Maud M. Mason, Edith Penman, Alethea H. Platt, Florence Robinson and Elizabeth Hardenbergh.

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The galleries of the Art Alliance are occupied by the sixth annual exhibition of the Philadelphia Water Color Club, April 20 to May 7. The work of each artist is grouped so that unity of style is maintained wherever possible. In such work as the colorful studies of rugged old trees by Birger Sandzen, or the cheerful flower harmonies by Mabel Bruce Hall, or the sprightly water reflections by John J. Dull, grouping is a decided advantage. The child illustrations by Jessie Willcox Smith and those in black-and-white and water color by Elizabeth Shippen Green Elliott make interesting walls, while that of George Harding is too diversified for effect. Original pen-and-ink drawings by Thornton Oakley made for the new art post cards of Philadelphia are exhibited in a gallery where also are shown etchings by Joseph Pennell and H. Devitt Welsh, three portrait drawings by Helen Reed Whitney, and four sensitive water colors of Cuba by E. H. Suydam. Mr. Oakley also shows a fine symbolic figure group, "India." Clara N. Madeira has oriental subjects. There are six appealing portraits of children by Hilda Belcher in the West Gallery, a few by Blanche Greer, figures and landscapes in pastel by Fred Wagner, studies of birches by Alice Cushman, of Egypt by S. H. Bradley, and landscapes by J. Frank Copeland, Mabel Bruce Hall, E. P. Williams and Catherine Wharton Morris. The nocturnes of M. W. Zimmerman and Blanche Dillaye contrast strongly with the vivid color notes of Venice, the Alps and France by Paul Gill, the small studies of "Washington Square, Philadelphia," by Georgiana Brown Harbeson, and the work of David D. Milne.

M. W. Zimmerman is exhibiting forty-four water colors at McClees Galleries until May 1. Although lighting and place are varied the landscapes are always bathed in soft, moist air. There are city and country nocturnes with lights in house windows and glimmering through trees, and scenes from Quebec and from Glacier National Park, from Japan and from Philadelphia, and in each the spirit of the locality is captured.

The Philadelphia members of the National Association of Women Painters and Sculptors opened an exhibition at the Plastic Club April 16 to 30. Paulette van Roekens has painted a village street full of life and interest which, with two canvases by Fern I. Coppedge and "Fishing Village" by Marion T. MacIntosh are outstanding features. Maude Drein Bryant in "Mallows" gives still life with a poetic treatment in contrast to the equally effective color designs by Elizabeth Price, "The Rock Garden" and "Canton and Gold." "The Gardener" by Georgiana B. Harbeson in oil is pastel-like in handling but effective in pattern and in excellent contrast to "Tea in My Studio" by Susette S. Keast, an interior (self-portrait) with Chinese decoration. There are several other garden and flower groups by Laura Ladd, Mary T. Mason, toned still lifes by Theresa Bernstein and E. deT. Nenners, one portrait, "Bishop Garrett of Texas," by Isabel Branson Cartwright,

seascapes by Mary Butler and Constance Cochran, and landscapes by Lucile Howard, Juliet White Cross, and Katherine Patton. "A Spot of Green" in the city by Anna W. Speakman tells a story, and "Opal Sky" by Helen K. McCarthy is one of the best landscapes. In sculpture there are two busts, "A Follower of Pan," and a charming portrait of "Miss Caroline Nixon," both by Beatrice Fenton. On the 28th at 2 P. M., there will be an auction of small paintings with H. Devitt Welsh as auctioneer.

The Fellowship of the Pennsylvania Academy of the Fine Arts has elected the following officers: President, Mary Butler; vice-presidents, Hugh H. Breckenridge, George Walter Dawson, Blanche Dillaye, Charles Grafty, George Harding, Joseph Pennell; secretary, Elinor Earle; treasurer, Frank Reed Whiteside; on the board of managers: Nicola D'Ascenzo, Richard T. Dooner, John J. Dull, Juliet White Cross, Georgiana Brown Harbeson, Charles Hargens, Jr., Alfred Hayward, Susette S. Keast, Albert Laessle, Clara N. Madeira, Mary Townsend Mason, Ann Heebner McDonald, Howard A. Patterson, Katherine Patton, Astin Purves, Jr., Alice Kent Stoddard, Ethel H. Warwick, Elizabeth F. Washington, Janet Wheeler and Mabel Woodrow.

Johanna M. Boericke is holding a special exhibit of water colors at the Fellowship Gallery to May 10. The T-Square Club exhibits work of members throughout Art Week. The Lantern and Lens Guild of Women Photographers exhibits Pictorial Photographs at 1203 St. James St., and at the Graphic-Sketch Club painting, pottery and textiles are displayed.

William G. Kriehoff is exhibiting paintings to May 6 at Newman's Gallery in conjunction with interior decorations by Catherine F. Comly. Whether a painting by Mr. Kriehoff is the portrait of Cardinal Mercier, or a Spanish galleon riding the sea, or a landscape, his work is always decorative.

The annual exhibition of oil sketches at the Sketch Club shows 148 sketches. The Sketch Club medal, designed by R. Tait McKenzie, was awarded to John F. Folinsbee for "Beach at Fort Solonga," and honorable mentions went to Katherine McCormick for "Winter Quarters" and to Harry Berman for "Fairmount Park—Winter." There are well-painted nudes by F. Sands Brunner and Maurice Molarsky, an interior by Juliet White Cross, and delightful baby heads by Martha Walter and R. Sloan Bredin. Gardens and flowers were subjects for Elizabeth F. Washington, Mary Butler and Wuanita Smith, and there are good landscapes by Carl Lawless, Arthur Meltzer and W. S. Nichols. Of winter and village studies there were good works by Fred Wagner, John J. Dull, Vladimir Perfiloff and Fern I. Coppedge among others. In water studies sketches by Yarnall Abbott stand out, and the gray tones of "The Sea" by Nicola D'Ascenzo contrast with the vivid "Swirling Tide" by Frank Reed Whiteside. Sunlight and landscape and seashore are depicted in a praiseworthy way by Ralph McClellan, Herbert Pullinger, Paulette van Roekens, Mildred Miller, Katherine Farrell, E. H. Suydam, Anna Speakman and many others.

—Edward Longstreth.

BOSTON

Water colors by James Montgomery Flagg at the galleries of R. C. and N. M. Vose are giving many Bostonians a new idea of this artist's abilities. Although it was to be expected that many of the pictures would resemble Mr. Flagg's well-known and justly popular works, as designed for reproduction in magazines, gallery visitors found that here was an aquarellist to be reckoned with, one that takes full advantage of freedom from the limitations of reproduction. In "Rhododendron Leaves," Mr. Flagg has used his brush in a calligraphic way comparable with the method of Boit and Sargent, a method that calls for imagination and a grasp of the optics of color playing upon color. In "Light Rain" he has painted the very air and mood of a particular day and place. In a better known Flagg vein is the portrait of Dean Cornwell, the illustrator, at work in his studio, admirable in its character interpretation and in its authoritative handling of the still-life accessories. Other memorable pictures include "The Barn Doorway," "Family Portrait" and "Sunlight in Maine."

Sidney W. Woodward, former Boston correspondent of THE ART NEWS, is now director of the Irving and Casson Gallery, Boston.

The Concord Art Association opened its new home in the remodelled Colonial mansion on Lexington Road, Concord, Mass., with a reception to members on the afternoon of April 21. Everyone expressed delight with what has been done in adapting the house to exhibition uses without marring its original outward aspect as a fine example of middle XVIIth century architecture. A sign board like those which swung in front of inns in the old days catches the eye of passing motorists. The house is painted white, with green blinds. Inside the general color scheme, where pictures or objects of art are to be shown, is a warm gray. Three rooms on the lower floor are open to visitors. What was formerly the kitchen contains many museum pieces—ancient musical instruments, porcelains, brasses, a magnificently carved ship's prow, etc. In the other rooms are cases of miniatures by Malbone and other early painters, a group of etchings by Zorn, Haden, Whistler, Rembrandt and others. There is a group of old Chinese paintings lent by George S. Keyes and cases of early Roman and Greek glass lent (together with other works of art) by Miss Elizabeth Wentworth Roberts, secretary of the association, and indefatigable worker for its success from the beginning. Occupying the whole second floor is the gallery, where the next annual exhibition sponsored by the Association will be held, beginning May 6, with an invitation view for the members on May 5. This show will continue until early in June. In the fall there will be an exhibition of etchings, drawings and water colors.

Doll and Richards are showing etchings, aquatints and drypoints by Will Simmons, water colors made in Egypt by Henry Bacon, and portrait drawings by John Lavallo.

Frank W. Benson's exhibition continues at the Guild of Boston Artists.

—Ernest C. Sherburne.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Old marine paintings and prints, through May.
Ainslie Galleries, 677 Fifth Ave.—Paintings by W. Langdon Kihn, May 1-15.
Allied Artists of America—Tenth annual exhibition, the Fine Arts Bldg., 215 West 57th St., to May 12.
Anderson Galleries, Park Ave. and 59th St.—Karl Freund's exhibition of old and modern art, to May 14; ancient Egyptian jewelry collected by Azees Khayat.
Arlington Galleries, 274 Madison Ave.—American and French panels and etchings by Elisha Kent Kane Wetherill.
Art Center, 65-67 East 56th St.—International Salon of the Pictorial Photographers of America, through May.
Babcock Galleries, 19 East 49th St.—Paintings by William Arthur Patty, to May 5.
Belmaison Gallery, John Wanamaker's—Paintings by the younger French artists.
Benzaria Gallery, 348 Madison Ave.—Ancient Persian pottery, paintings, metal work, rugs, etc., to May 31.
Brooklyn Museum, Eastern Parkway—100 pictures of ancient Egyptian life; exhibition of Negro art from Central Africa.
Brooklyn Society of Artists—Seventh annual exhibition at Pratt Institute, to May 2.
Brown-Robertson Galleries, 415 Madison Ave.—Color etchings, aquatints and wood blocks.
Brunner Gallery, 43 East 57th St.—Water colors and drawings by the Modern Artists of America, to May 12.
FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."
Central Jewish Institute, 125 East 85th St.—Paintings by Abel Edelman, to May 8.
City Club, 55 West 44th St.—Special exhibition of paintings by American masters.
Daniel Gallery, 2 West 47th St.—Water colors by Owen Merton, to May 5.
Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charraton.
Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.
Ehrich Galleries, 707 Fifth Ave.—Group of old masters and drawings and sketches of the modern French school, beginning April 30.
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagli glass and antique furniture.
Fearon Galleries, 25 West 54th St.—Paintings by Raeburn, Gainsborough, Cotes and Reynolds.
Ferguson Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.

Folsom Galleries, 104 West 57th St.—Special exhibition of American paintings.
Grand Central Galleries, 6th floor, Grand Central Terminal—Opening exhibition of American painting and sculpture.
Kennedy Galleries, 603 Fifth Ave.—Paintings of wild fowl by Courtenay Brandreth, beginning April 30.
Keppel Galleries, 4 East 39th St.—Etchings by Rembrandt and engravings by Dürer, May 1-31.
Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel, through May.
Knodler Galleries, 556 Fifth Ave.—Paintings of Venice by old and modern masters; portraits by Juliet Thompson, to May 5.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by John Sloan, to May 5.
John Levy Galleries, 559 Fifth Ave.—Flower paintings by Carl J. Blenner and portraits by Alfred Hoen, to May 5.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Lowenbein Gallery, 87 East 59th St.—Water colors by Giuseppe Trotta.
Macbeth Galleries, 450 Fifth Ave.—Paintings by Maurice Braun, to May 7; paintings by Catharine Wharton Morris, to May 7.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Chinese paintings; loan exhibition of old English ship models; loan exhibition of sculpture by Degas; George Fuller Centennial Exhibition, to May 20.
Milch Galleries, 108 West 57th St.—Paintings

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